

Femme Fatales

SCIFI
FEMME FATALES
MAY 2005

CYNTHIA GEARY
EMMANUELLE BEART
KRISTEN CUDDE
SALERINA LLOYD
ALICE KRIGE

SCIFI'S SEXY 50

31. SPECIES' arena
Natascha Mersandson,
the wildest of all

5 Number 12



Femme Fatales



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Start with our next monthly issue (shown left), devoted to "The Women of Hammer Horror Films." This special issue is jam-packed with rare, sexy photos of the actresses who introduced overt sex appeal to the genre in their work for the British studio. Interviews include Ingrid Pitt (THE VAMPIRE LOVERS), Hazel Court (CURSE OF FRANKENSTEIN), Caroline Munro (DRACULA A.D. 72), Barbara Shelley (THE CORCON) and star Christopher Lee on working with his seductive femme co-stars. Plus, also in the same issue, Sarah Michelle Geller on starring in TV's BUFFY, THE VAMPIRE SLAYER, Paula Braxton on her sultry role in UPN's HOMEBOYS IN OUTER SPACE, and the making of BAYWATCH NIGHTS. No one brings you the luscious ladies of horror, fantasy and science fiction like FEMME FATALES! Subscribe today and get those issues you missed!

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Femme Fatales

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The Luscious Ladies of Horror, Fantasy & Science Fiction

JUNE 1997

Date: Three weeks since the previous issue. **Time:** 12:25 AM. First, I'm indebted to Mark A. Altman, editor of *Sci-Fi Universe*, for writing the front cover story. Takes guts to chronicle a 50 Sexiest list, there's certain risk its compiler may accidentally bump into 350-pound Gargantuans who—before buttonholing and tossing his body into the grid of a charging bus—savagely insist, "Y'know, Justice Lee Curtis? Really intense? Gotta Condon!" Michelle Bascorino should've been on that #50's "Not a Fan" somewhere, this elegant transsexual in front of cheering spectators, who also erroneously blame the wrong man for the omission of their preferred femmes from that stupid list. So, once again, I'd like to thank Mark A. Altman—editor of *Sci-Fi Universe*—for personally assembling the Sexiest 50 list. Get it right this year, people: I had nothing to do with last year's Sexiest 50 list, and I have even less to do with this year's damn list; it's all the delectable mandating of Mark A. Altman. I'll gladly furnish you—all of you—with Mark's address, social security and phone numbers and read-of-an upon request. Just leave me alone, all right? All right?

12:44 AM: We've officially earned the imprimatur of rap. Okay, MYSTERY SCIENCE THEATRE 3000 is my background water-up, right? Tonight, Mike and the bots are roasting a 1960 tuxedo treat THE LEECH WOMAN. A couple of minutes ago, the film paused for some business on the Satellite of Love, Crew T Robot tries to coax Mike out of a rest room facility by announcing the arrival of "the latest issue of *Femme Fatales*!" Ultra-cool!

3:15 AM: Ever since we launched FF, readers have inundated us with requests to profile more Hammer actresses. Okay, next issue, we'll be devoting madman coverage to Women of Hammer Horror, and the gang's all here, Ingrid Pitt, Barbara Steele, Hazel Court, Caroline Munro, Veronica Carlson, Adeline Corn, et al. We're proud that one Jessica Lilley, who vacated Scarlet Street, has relocated to FF for some personal conversation with the sexy Brit icons.

See ya' next month!

Bill George



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CYNTHIA GEARY

TWICE EMMY-NOMINATED, SHE'S A TATTOO-DRIVEN TERRORIST AND TIME TRAVELLER.

BY CHUCK WAGNER

It's no illusion. Not unlike Shelly Tambo, the lovable character she played on *NORTHERN EXPOSURE*, Cynthia Geary radiates a genuine warmth. Really. Raised in Jackson, Mississippi, the aspiring actress, an honors grad from Ole' Miss, moved to Southern California and landed the role in the hit CBS series.

Geary recently reunited with the network for "a TV movie called *THE AWAKENING*." I also finished a movie, that's not out yet, called *HOSTILE FORCE*. And I did a really low-budget independent called *SCRATCH MERCHANTS*."

Excuse me, *SCRATCH MERCHANTS*? Flashing an embarrassed grin, Geary admits, "I did it with some buddies of mine for a production company called Fusion Films. It's a very, very dark piece about four tattoo artists. It's violent. Desperate to improve our tattooing skills, we end up killing bears so we practice on their cadavers. We first start out stealing corpses..."

"Getting into character, I had tattoos all over my body. And my hair was dyed fuchsia! My mom will probably never see it, it's not her type of movie! Only the cultish people will go see it



HOSTILE FORCE: "No acting class."

[laughs].

"Patrick Phillips, the film's director, wrote it. It's a neat story, which he expanded from a comic book. We did it on a real shoestring budget, which is an exaggeration. But we were all friends from other projects, so everybody kind of liked it and it was a fun thing to work on."

She describes *HOSTILE*

FORCE as "a movie I did with Andrew McCarthy. See, these bad guys not only break into a place where my character is employed, but they also loot a Brink's armored car company. My character, who's basically good, works for an alarm company. I end up having to defend myself and other people...and I have to kill people. By the end of the movie, everybody—including myself and my pump-action rifle—is dead."

"I had to laugh at some of the things, because it doesn't look realistic. I had to do some gun training for the role. And yeah, I do work out with a trainer."

The media is celebrating "bad girls." Sigourney Weaver is pocketing a cool \$11 million to reprise Ripley, the prototypical bad girl, in another *ALIEN* sequel. Is Geary similar to cap-



TIME EXPIRES: Tough but "my goal is not to be the next Linda Hamilton."

italize on the "femmes à firearms" trend?

"No, absolutely not," she insists. "What attracts me is the character's personality, not the guns. My goal is not to become the next Linda Hamilton, although I certainly wouldn't turn down the role. But I think my personality, and the way I look, falls more into romantic comedy. I like movies where you sit there and talk. Stunts and action—they're lots of work, you get bumped up and bruised. It's not like acting class, where you're doing scenes."

"As an example, I took the role in a sci-fi film, *TIME EXPIRES*, because of the character. She's sarcastic, tough, smart, and I like that. My character drives a truck. And she's a great shot, she practices her marksmanship by driving into the desert and shooting cans with a rifle. She a Texan, this naked guy appears in front of her and she's not flustered at all. I'm from Mississippi, so the accent's

continued on page 68

TIME EXPIRES: Geary, Richard Grieco, director David Twohy, and Mark Hamill. "We did it was superlative, I liked the human element, I got all the funny lines."



F A T A L E

● **LA FEMME NIKITA**, the French action thriller that was Anglicized and remade as **POINT OF NO RETURN** (1993), has made the transition to TV series. The USA network purchased the rights from Luc Besson, director/writer of the '91 original; Australian new-comer Pete Wilson is heir to the title role previously played by Anne Parillaud and Bridget Fonda. "It's a toned-down version of the film," Wilson related to *FF*. "In the movie, Nikita killed a cop and, in lieu of execution, was granted to be an assassin. But in this TV show, Nikita has grown up as an unloved street kid who killed in self-defense, a secret service tutor, who indiscriminately label her as a 'wild child,' stage Nikita's funeral and then they turn her into a killer."

Prior to occupying her Toronto dressing room, Wilson experienced eight weeks of physical training "which included merdismanship. I played all the virtual reality shoot-outs, and then practiced with real weapons and shotguns."

Wilson's behind-the-scenes chronicle, and the development of her femme fatale, will be printed in a forthcoming issue.

● Have it on good authority that centerfold Tiffany Shepis is written with Bob Ross, a "syndicated TV oil painter" whose cheerful demeanor borders on manic-depressive. We'll keep you posted. Meantime, check out Shepis' Fan Club: Box 735, New York, New York 10188-0735. A total of \$15.00 buys you choice of signed photos, a quarterly newsletter and lots of other neat stuff. So what are you waiting for?

● Anna Fuchs (**DELLAMORTE, DELLAMORTE, DELLAMORTE**) and Sharon Stone may be teamed up for Gianni Volpe's **L'ULTIMA CORSA (THE LAST RUN)**. Tentatively scheduled for a May shoot, locations include Monte Carlo, Brazil and Isola (Italy). Nothing has been disclosed regarding the plot, though it's likely that "the Formula 1 races will serve as a central setting."

● Talisa Soto (page 25), former Vaspirille & 007 squeeze, is shooting **MORTAL KOMBAT 2: ANNihilation** at Britain's Lewdown Studios; location work will follow in Israel and Thailand. Bridgette Wilson (FF 4.1) is reprising her role as Sonya Blade. John Leeuwen, the d.o.p. on **MORTAL KOMBAT**, has graduated to director for the sequel.



Pete Wilson as **LA FEMME NIKITA**, the USA Network's spin on the 1990 import & the '93 remake. Anne Parillaud and Bridget Fonda previously played the role.

● Actress *FF* staffer Julie Strain (page 17), collaborating with spouse/Heavy Metal publisher Kevin Eastman on **F.A.K.K.I.**, somehow found the "leisure" time to strike poses for Harper's *Buzzar*. "I'm just spreading my wings and taking over everything" chorales Strain, who also performed a guest spot on last February's *Monkees* TV special ("I played the object of desire, Davy Jones was chasing after me"). Earlier this year, Strain attended the wedding of pal Shaunie O'Brien (FF 4.3). "It was a Vegas ceremony held on Valentine's Day. During the same month, Kevin and I celebrated my birthday. I turned 33 on February 18th—and I'm still looking age."

● *Lexx*es Dugley (page 25) is co-starring with Traci Lords in **BOOGIE BOY**. "Guys who like it in the film?" enthused Dugley in a

phone call from the set. "Alan Jelt, that's what I've been a fan since *The Runaways*." Check-out next issue for exclusive pix.

Incidentally, Ms. Dugley has developed her own franchise. "I'm working with those great ladies who design and create everything from fetish wear to jewelry. Among our accessories, produced in limited quantity, are necklaces, amulets, key chains, socks, purses—you name it. We're preparing a web site. But, in the meantime, *FF* readers may forward inquiries—related to our wares and specialization merchandise—directly to my fan club: 13669 Victory Boulevard, #447, Van Nuys, California—91442. Send a self-addressed & stamped envelope Or call me: 1-900-465-8993."

● Nicole Kidman (FF 4.4) is a likely show-up as the "better half" of **THE AVENGERS**, Warner Bros'

adaptation of the classic Brit-TV series. The film may land, sometime later this year, in the United Kingdom. Ralph Fiennes will co-star in the production, directed by Jeremiah Chechik. The big question: Will Ms. Kidman be cast as Emma Peel, the crusader played by Diane Rigg during the series' 1965-'68 seasons?

Earlier this year, Kidman co-starred with Jennifer Jason Leigh in Stanley Kubrick's *cross thriller*, **EYES WIDE SHUT**.

● Formerly one of Gary Oldman's fanged disciples in **BRAM STOKER'S DRACULA**, Monica Bellucci (FF 1.3) is the hot tip to sign-on as 007's sidekick in the latest Bond saga titled—dependent upon which of the myriad of rumors you believe—**ACQUATOR**, **SHATTERHAND**, **AVATOR**, **ON HOT ICE**, **THE DREAM WEAVER**, **SHAMEGLADY**—or none of the above! Also on board is Michele Khan (page 17), she's cast as Lin Peo, a karate expert who allies with Bond (Pierce Brosnan) when the superguy lands in China. Roger Spottiswoode (**AIR AMERICA**) directs.

● *FF* staffer Amelia Kinkade (X 7), who starred in the **NIGHT OF THE DEMONS** trilogy, looks forward to not only rapping her fans but launching discourses on the horror/fantasy genre. Communication is accessible via E-mail (jennifera@amelia-kinkade.com) or direct your inquiries, within a self-addressed & stamped envelope, to 11271 Verdana Boulevard, #240, Studio City, CA 91606-3136.

● **THE ABSOLUTELY FABULOUS** news? Joanna Lumley (**SATANIC RITES OF DRACULA**) is starring in **SWEETIE TODD**, a period thriller about the legendary slash-happy barber of Fleet Street. It's currently shooting in Ireland with John Schlesinger at the helm.

● Director Kathryn Bigelow (page 19), who helmed **NEAR DARK** and **STRANGE DAYS**, was a guest at Italy's Rimini Cinema festival. Earning the prestigious Feller Award, Bigelow unspooled two of her lesser-known features, **SET UP** and **THE LOVELIES**.

● And she's the former owner of an Italian gas station? German blonde Els Weber, whose career pendulously swings from model to host of Italian variety shows, supports comedienne Christian De Sica and Massimo Boldi in a **SPASSO NEL TEMPO** (A WALK IN TIME), its

'A BACK TO THE FUTURE rig-off directed by Carlo Vanzina." Premise involves two Italian tourists (Baldi & De Sica) visiting Hollywood's Universal Studios. Among the exhibits is a damaged Time Machine which "prompts both automated visitors to traverse through time—from the prehistoric era to 1943 A.D. to 2023. Costumes approximate everything from 'cavegirl bikinis' to STAR TREK uniforms. Dean Jones, star-wired Disney vet (THE LOVE BUG, THE SHAGGY D.A.), portrays the machine's sultry inventor."

■**Morogue Parent**, erotic thriller diva, has been busy, what with a featured role in a Kim Basinger vehicle titled L.A. CONFIDENTIAL (I play Grace Kelly), then there's a supporting role, opposite Shannon Tweed, in WHITE CARGO, a Conny Fieldman knee-slapper titled BUSTED...and VICIOUS KISS, the late Margaux Hemingway's final curtain call (I only don't know what happened to that film. I had the lead as the psycho lady.)

Returning from Spain, the site of TENDER FLESH, Parent describes the aforementioned film as "a black comedy about cannibals. I'm one of a group of predators who hunger for a girl played by starlet Amber Newman. But she eventually turns me down, the whole thing concludes with me being cooked in a cauldron. It's weird because it looks like this cult is preparing for some sort of weird sexual games, but they're really getting ready to eat me. There are love scenes in this film, directed by Jess Franco, but they're so exquisite you could

it's day in of BOOGIE BOY. Timi Lorts, knocked in Lina's Guey's jewelry, emerges from her toilet...



Sheryl Lee, former resident of TWIN PEAKS, and Craig Sheffer are BLISSfully in-lugart; she consults a sleazy sex therapist, he coauthors mysterious Bellocar

reproduce them into beautiful glances."

■Five years ago, Sheryl Lee—one of the spartan players of the TWIN PEAKS television series—crossed over to the big screen via a starring role in David Lynch's movie prequel, TWIN PEAKS: FIRE WALK WITH ME. The film was a commercial disappointment and it appeared that Lee faded from the limelight. But, she's back in BLISS, a film about "Joseph (Craig Sheffer) and Maria (Lee) trying to resolve conflicts in their marriage. One big conflict Maria is seeking an unconventional sex therapist. And when he confronts the mysterious Bellocar (Terence Stamp), Joseph finds himself on a journey that reveals unexpected truths about his wife and their relationship." Hmm, sounds like a detour into Twin Peaks territory. Hey, whatever happened to Sheryl Lee?

■VEDAS VACATION, released earlier this year, reunited Glover D'Angelo and Chevy Chase for their fourth sabbatical together. D'Angelo, who debuted as Sylvia Miller's Satanic lover in THE SENTINEL (1977), has been cast as "the perked Beverly Hills housewife by day, and a prohibition flying reptile by night" in PTERODACTYL WOMAN FROM BEVERLY HILLS. Really?

■Things get pretty shady for taken actress Lisa Farko, who plays kindergarten teacher Lana Dr. Caplan in LUNA E L'ALTRA LUNA AND THE OTHERS. Here's the hook: detaching itself from the con-

servative Luna, her shadow assumes a life of its own, turning into a "a woman of sexual intrigue—a femme fatale." Ms. Farko is related with the role. The second Luna is an outsider character, who breaks all the conventions of common behavior. I'm fascinated by the double, as an actress, I want to feel the more hidden part of me. I am happy to have been chosen by [director] Maurizio Nichetti for this movie. The movie premiered at last year's Montreal Film Festival, screenings have also been scheduled for Toronto, London and Strasbourg.

■Kim Dawson, an erotic thriller vet whose career spans more than 20 movies, has launched Working Actress Productions. "Kim didn't actually select that name for her company," explains a confidante. "She's incorporated the concept of actors working on both sides of the camera, this dual function keeps them working between jobs. Her pre-production crew is predominantly female. The initial Working Actress release is CARNAL FATE, which Kim wrote, cast, produced and executive produced. She pulled in favors from her friends, who loaned her spectacular locations. Another of Kim's pals, director Mike Sedon (MISCHIEVOUS LAP DANCING at 16, volunteered to direct and edit. We're already developing another project, THE ROAD, which we're scheduling for production this summer."

■Upon wrapping BIKINI HEDGECOCK, MASSAGE 2 and RASID ASSAULT, director/producer Fred

Olen Ray is turning to family fare, what with INVISIBLE MOM 1, starring Karen Black, and KID WITCH, the latter film offering delectable Michelle Bauer "as an evil step-mother."

Incidentally, Ms. Bauer (FF 1:1 & 4:2) is amply stressing family values, she's collaborating with Mel Costanzo and writer/director George O. Delorenzo on a premise for "a live-action children's show." More next time!

■The Vampire Film, written by James Ullrich and Allan Sever, was originally published in 1974, the book, "a consummate retrospective and analysis of vampire movies," was reissued in 1993 and properly sold out. An updated edition, scheduled to debut in August, will no doubt appeal to FF readers. "There's a section devoted to the female vampire in a chapter titled The Vampire of the Millennium," explains Ullrich. "Our coverage of genre films, in this capacity, includes EMBRACE OF THE VAMPIRE, BLONDE HEAVEN, VAMPINELLA, THE ADDICTION, BORDELLO OF BLOOD and VAMPIRE VIXENS FROM VENUS. The book, which is illustrated with 380 stills, includes a complete bibliography." Llewellyn Editions (New York) is publishing.

■Gamera Saint, the CD-shen often cast in adventure/interactive games, somehow melted my stereotypes. "This must be the 'erotic era' of my life," she proclaimed. "Imagine this, me, completely naked from head to toe, with motion sensor wires attached to every muscle on my entire body. This process, official for my transformation into a 3-D model, is documented in an animated film titled GENERATION SEX."

We profiled Ms. Saint in FF 4:7, during the past year, she has turned entrepreneur with the production of her own videos. The sinfully serious Saint is also offering the sale of her personalized calendar, CD ROMs, posters, T-shirts, stills, videos, et al. Address your inquiries, within a self-addressed & stamped envelope, to 23852 Pacific Coast Highway, Suite 425, Malibu, California—90265.

■"Your readers will certainly want to keep abreast of every development associated with The B-Movie Channel," insists Kristene Smith, Director of Media and Community Relations. "The channel will provide viewers with unique home viewing entertainment, classic horror, science fiction, drama, student productions and rare animations. We'll also feature many recognized spokespersons, as hosts and hostesses, who will conduct interviews with B-movie



Fauve, creator/illustrator of *Vampire*, invites female readers to audition as the live-action embodiment of Echo (right, insert art).



Maron Kelley, who serves as Fauve's *Vampire* muse and model, has been photographed for a profusion of merchandising tie-ins.

queens, directors and producers.

"Additionally, the channel is constructing a website: <http://www.b-moviechannel.com> on the World Wide Web."

■The titling Fauve, creator and illustrator of *Brainstorm Comics'* *Vampire*, is prepping the sale of "a photo card set. It's a total of 18 shots, including pos of Maron Kelley—as vampire babe, Bethany—and yours truly. We've also wrapped a *Vampire Pin-Up Book*, with artwork by

Jim Belant [Chewy's Parguloni], Frank Thorne [Red Gorga], Kirk Lingo [Vampirebitch's Luure], and others. Finally, we're applying the finishing touches to *The Vampire Yearbook*, it's a compilation of art, sketchbook stuff, fan letters and photos of Maron and myself on the road."

Fauve is extending our readers an invitation. Find the human embodiment of the illustrated babe (see above art rendering, contest image). "The character first

appeared in *Vampire #1*," says Fauve, "and, exempting Bethany, was transformed into the only other *Vampire* in existence."

"My idea is to hold a talent search for a flesh of blood Echo. Contestants should be 5'8" or taller, I've emulated Echo's statistics as 5'10", 390-84-36, about 135 lbs. You get bonus points for brown eyes; also, long, brown or dark hair [dark brown points for blonde streaks, though this embellishment is not necessary]. Finally, Echo is a sex-

ious 18-year-old—a 'Goth chic'."

"Potential models should submit photos to Fauve, P.O. Box 1177, Bradensville, Pennsylvania 17322."

"Photos of the winners, pending upon their approval, will be printed in the forthcoming comic book, *Echo's Diary: I Was a Teenage Vampire*. Finally, the same photos will also be reproduced in *Femme Fatales* magazine."

Roberto O'Gotho, Tim Greenes, Jason O'Seeked

50 SEXIEST FIGURES IN SCIENCE FICTION

CHOICE OF SIRENS, WHO STOKED THE PAST YEAR'S SCI-FI CINEMA, MAY PROVOKE REAL "STAR WARS" AMONG FANS.

By MARK A. ALTMAN

It's been a year since we introduced our annual list of the Top 50 Sexiest Sci-Fi femmes, one of the most hotly debated articles in this magazine's five-year history. The '96 list wrought sacks of hate mail, the negativity wasn't evoked by my choice of actresses, but the omissions.

Folks, please show some restraint. Remember that beauty is an ineffable concept that's difficult to quantify, adhering to that old adage, it's all in the eye of the beholder (of course, this whole p.e. thing doesn't really apply to Roseanne or Shelley Duvall. Top 50? ...c'mon, let's get real).

Authentic femmes fatales deploy their physical beauty for practical purposes, hence, actresses who qualify as this year's Top 50 are dysfunctional as only ornamentation. Equally critical ingredients are intelligence, acting prowess, personality and a number of characteristics that irradiate an indelible presence on and off-screen. Of course, raw sexual energy is also a keeper.



Though her 1996 film *Species*, Natasha Henstridge is still hot. Among her prospects are a couple of *SPECIES* sequels and a gig on *QTV*'s weekly sci-fi flick.

1 NATASHA HENSTRIDGE

While her bosom may be remembered better than her acting (even Lisa Schwartzbaum, *Entertainment Weekly* critic, pledged, "...and yes, boys, she does have her breasts" in *MAXIMUM RISK*), Henstridge has quickly garnered celebrity in the genre. Starring in *SPECIES* as the fully grown 8ft. who stalks human males, the actress segued into *MAXIMUM RISK* with Jean-Claude Van Damme and also top-lined the latest in a spate of deadly virus movies, *ADRENALINE* (those deadly viruses are rapidly replacing nuclear conflagration as the sci-fi apocalypse of choice).

The rumor mill has pegged Henstridge as the next Bond heroine. She's a fave of 907 distributor, United Artists, matter of fact, two sequels to *SPECIES* are currently under development at UA, both of which would reprise the sci-fi siren's role as an alien marauder.

And—yes, boys—the recently married Henstridge has already had Anna in costume for her hubby, so keep that sex mail coming.

Interview, PP 4-8

2 MAGGIE CHEUNG

Former Miss Hong Kong and



L: Teri Hatcher's made scenes notwithstanding, *HEAVENLY PRISONERS* was her office Kryptonite. R: Helen Hunt was a breath of fresh air in last year's *TWISTER* (left)

action superstar Maggie Cheung is not only beautiful and delectable—as evinced by her amazing abilities to carry through a stunt without a double—but she has shown an amazing range for an action star (of course, she was *Theft Catcher*, one of *THE HEROIC TRIO*, in the instant-action thriller).

In addition to her recent U.S. debut as Meg, Jackie Chan's long-suffering girlfriend in *SUPERCOP* (*POLICE STORY III*), Cheung has also been cast in films that stress a flair for drama. Sample her work in *ACTRESS*, which chronicles the life of one of China's great silent film stars.

Making an exodus from her native turf, Cheung effortlessly stole the highly entertaining French film, *IRMA VEP*, decked out in black leather outfits, she portrays an actress hired by a neurotic director to star in his remake of a horror classic. Cheung is bedeviled by the chaotic shoot, as well as a female costume designer who has designs on the Asian

vamp. A brilliant, self-reflective conceit, *IRMA VEP* is a surreal and perhaps even somewhat self-indulgent exercise, which still manages to entertain and showcase Maggie Cheung to great effect.

3 TERI HATCHER

The Queen of the Internet, Teri Hatcher is one of the

most beloved female fatales of all-time. In addition to her regular role as Lois Lane on *LOIS & CLARK*, Hatcher also witnessed the long-delayed 1996 release of *HEAVEN'S PRISONERS*, in which the actress—cast as the treacherous wife of Eric Roberts—sheds her threads to entice Alice Baldwin (as well as most of the men in the audience).

Spicy and fiery, Lois Lane

Maggie Cheung checks into *DRAGON INN*. The former Miss Hong Kong, cast as Jackie Chan's beleaguered *SUPERCOP* love, is wielding her acting chops



finally tied the knot with Superman in the show's latest season, although Hatcher already shared her vows with actor Jon Tenney two years ago.

Interview, *FF 23*

4 HELEN HUNT

The vivacious star of TV's *MAD ABOUT YOU* returned to movie screens in last summer's runaway hit, *TWISTER* (she can also be glimpsed in *THE WATERDANCE*, a marvelous film, as well as Billy Crystal's *MR. SATURDAY NIGHT*). While the special effects were notable and helped compensate for the absence of a credible storyline, Helen Hunt squeaked some desperately needed spark and realism into her role as a tornado-chasing scientist who's entranced from her husband.

Quick-witted and naturally sexy, Hunt is a welcome addition to the Femme 60 list and, despite the CGI wizardry best efforts at ILM, she remained *TWISTER*'s most special effect.



She survived INDEPENDENCE DAY's human genocide, but when Fox is stuck in Anissa Hall's sitcom sleep.

5 VIVICA FOX

Sure, we could slip into the cheap joke and say, "There ain't no doubt that Vivica's a fox! Got it?" (insert drum comical sound), however, for the sake of retaining a modicum of dignity here, let's cut to the chase. As a pivotal player in last year's blockbuster INDEPENDENCE DAY, Fox not only delivered a dynamic performance but kindled genuine humanity within the pyrotechnic-laden hellion. As a single mother who supports her child by stripping, the actress moved audiences with more depth and poise than Denzelle Moore's identical, hyperbolized character in STRIPTEASE.

Her on-screen chemistry with Will Smith was sizzling and, wow, she even manages to save the Fast Lady (which

Debuting in THE MASK, Cameron Diaz starred in THE LAST SUPPER, a ONE'S THE ONE, hosts critic Janet Maslin, "Diaz seems exceptionally"

the film interprets as a good ideal).

Fox returns to the genre for her role in the Caped Crusader's latest, BATMAN & ROBIN.

6 BOBBIE PHILLIPS

She initially caught our eye in her decidedly man-gone outing, as John Costello, in season #1 of MURDER ONE. Love at first sight. But Bobbie Phillips quickly found herself wading through an opaque world—and shattering any pretense of jurisprudence—in THE X-FILES; her character, entomologist Bambi Beronheim, was introduced on the series' third season episode, "War of The Copephages." And while her presence may have begged Dana Scully, it certainly was welcome by David Duchovny's Fox Mulder. And who can blame him? Phillips' sultry and comedic turns earned the actress a 'Sci-Fi Universe' Readers' Choice Award, for Best Guest Actress in a Genre Television Series, and a starring role in the new syndicated series, The Cape, as an astronaut trainee at Cape Canaveral. So who said this former Showgirl (i.e. the awful Paul Verhoeven movie) is no rocket scientist?

7 JENNIFER LOPEZ

After breaking on the scene as one of IN LIVING

Adorning in the Amazon, Jennifer Lopez, former Fly Girl, tangles with a 40-foot snake in AMACONDA ("A 4-week shoot, tough gig"). Next, BLOOD & WINE.



COLOR's Fly Girls, and co-starring with Woody Harrelson and Wesley Snipes in *THE MONEY TRAIN*, Jennifer Lopez steamrolled the screen as the girlfriend of Nicholas Cage's toxicology expert in *THE ROCK*.

But her role in *ANACONDA*, the story of a giant snake that terrorizes the Amazon, will finally acquaint Lopez with the cinematic jungle. Even if *ANACONDA* is the *JAWS* 4 of overgrown reptile movies, we'll be content with the inevitable showdown between Lopez and the serpent. This time, it's personal.

Interview, *FF* 511.

3 CAMERON DIAZ

Debating no Jim Carrey's maverick in *THE MASK*, Cameron Diaz stole all the scenes that allied her with the rubbery-faced charmer. Carrey. The buxom, blonde bombshell has subsequently been cast in romantic feigns, what with *FEELING MINNESOTA* and *MY BEST FRIEND'S WEDDING*.

As New Line plots the inevitable *MASK II*, we only hope that Diaz is part of the package. The line forms here.

Interview, *FF* 311.

9 KRISTEN CLOKE

Despite appearing in a string of forgettable Aaron Spelling soaps, Kristen Cloke first caught our eye in *SPACE ABOVE & BEYOND*. As the gutsy, courageous leader of the Fighting 68th, Cloke proved to be the female leader that *VOYAGER* so desperately lacked. Performing with panache, Cloke also exposed the vulnerabilities of her character, Shane Vannoy, while also amassing a loyal following of devoted viewers.

Although Vannoy perished along with the series in its final episode, Tell Our Mom We Did Our Best, Cloke resurfaced in "A Walk Among the Fields..." a moving fourth season episode of *X-FILES* written by *SPACE* creators Glen Mazzari and James Wong. Semper Fi, indeed.

Interview, page 13.

10 MICHELLE KHAN

Formerly a dancer, she's graduated to empress of Hong



Deneuve hungers.

1 CATHERINE DENEUE

As Miriam Blaylock, the undead protagonist of Tony Scott's *THE HUNGER*, Deneuve brought both sophistication and sensuality to this adaptation of Wesley Struber's novel. Seeing Deneuve slip under the covers with Susan Sarandon made this the greatest lesbian vampire film since Hammer's *VAMPIRE LOVERS*.

2 MATHILDA MAY

This French ballerina was recruited by Tobe Hooper to star in *LIFEFORCE*, an adaptation of Colin Wilson's *The Space Vampires*, other than the video release of *OH, CALIFORNIA*, May's alien may be the only significant role in cinema history that required its embodiment to spend more time nude than clothed.

A camp classic, the film was recently restored by MGM for a new theatrical release which plugs some of the narrative holes—while continuing to showcase all of the gurgling May's finest attributes.

3 INGRID PITT

The Queen of the Hammer House of Horror, Pitt is the ultimate vampire lover and a cult icon for generations. Interview, *FF* 13.

4 ANNE PARILLAUD

As the star of John Landis' drowsy *INNOCENT BLOOD*, this former *LE FEMME NIKITA* showed that even a beautiful French actress can only do so much for a really bad vampire movie.

5 YUTTE STENSGAARD

Another member of the Hammer stock company, Stensgaard's performance in *LUST FOR A VAMPIRE* is unforgettable. Brian Stoker would be proud.



One strike: "Mathilda May is 100% naked for most of *LIFEFORCE* to no purpose beyond our wayward delight."

SCI-FI'S SEXIEST ANIMATED FEMMES

1 TAARNA

HEAVY METAL's heroine was no damsel in distress, surviving the sci-fi/S&M environment of the episode saga. Taarna was also rendered into poster art for the film's original and reissued release. It's likely that HM publisher Kevin Eastman, who developed P.A.R.K.-2 as her incarnation for the sequel, but hey Kev, how about a franchise for Taarna?

2 AEON FLUX

We were going to say "our favorite detective from Otherworld in WICKED CITY," but considering Aeon Flux is almost the same character—with a serious speech impediment—this'll do just fine! The star of MTV's *Liquid Television*, the enigmatic Aeon is as sexy as four-color creatives get.

3 DESMERELDA

Dean Moore literally gave voice to the sensitive gypsy

Aeon Flux evolved from episode title on *LIQUID TELEVISION* to her own MTV series and intensive CD game



Taarna served as the poster rendering for 1981's HEAVY METAL movie. Check FF 516 for a preview of her incarnation, P.A.R.K.-2, and the sequel's film poster.

heroine of last year's HUNCHBACK OF NOTRE DAME. Children's entertainment? It was sexier than STRIPTEASE!

4 JESSICA RABBIT

What lot of animated zoms would be complete without juicy dames, the Disney re-birth of Tex Avery's *Red Hot Riding Hood*. Debuting in WHO FRAMED ROGER RABBIT as the much better half of

the title character, she's subsequently surfaced in unspoken animated shorts. Voiced by Kathleen Turner, Jessica's enough to get us to start eating carrots.

5 POCAHONTAS

Hey, what's with these Disney characters? But there's no question that this Native American supermodel is someone we'd count the coken of the wood with any day of the week.

Kong's high octane/sexiness entertainment. Michelle Khan, renowned for performing all her own stunts—a la Jackie Chan—comparatively denotes Schwarzenegger and Stallone to wump gradation. As Invisible Girl, one of THE HEROIC TWO, she battled an evil that imperted Hong Kong tysons but was gruesomely dispatched in the EXECUTIONERS sequel—though not before wielding her acting and chop-choy chops.

It was in SUPESCOPE that Khan (aka Michelle Yoo) connected with American audiences as Jackie Chan's no-nonsense Chinese partner, pretending to be his sister, she leans on beauty, humor and charm to infiltrate a gang of drug dealers.

Khan is reportedly another choice of the Bond producers to star in the next 007 outing, AVATAR. All we can say is, we definitely second the motion.

11 PAMELA LEE

Money may not be able to buy you love, but it sure can buy you giant breasts. But, it's tough to deny Pamela Lee her prosperity. Though the odds on her turning into a Tony nominee are kinda slim, she's more than just a pretty face. Witty and urbane in interviews, and boasting an intense sexuality, only Anderson was memorable in BARK WHITE. Largely directed by David Hegon and lucrily produced, Anderson conveys some genuine charisma even though the film is self-destructive, besides, she looks great in her optional wardrobe (black leather or bath bubbles).

Interviews, FF 48 & 51.

12 UMA THURMAN

River since Thurman made her watery ascent in Terry Gilliam's ADVENTURES OF BAHAM MUNCHAUSEN, we knew we were fans of this sultry siren. A graduate of Yale, she, enchanted as DANGEROUS LIAISONS femme fatale, projected a civil sensuality in THE TRUTH ABOUT CATS AND DOGS and was intoxicating in PULP FICTION. It's likely she'll be infectious as Poison Ivy in BATMAN & ROBIN; yep, Thurman will no doubt bring back some desperately needed kink (remember Michelle



SCI-FI'S SEXY 9

KRISTEN CLOKE

Brains + beauty; her series fizzled, but she sizzles.

BY AMANDA FINCH

"Costumes for women in science fiction are infamous for being unrealistically revealing," says the outspoken Kristen Cloke, star of the short-lived sci-fi television series *SPACE: ABOVE AND BEYOND*. "I mean, how many women could fight in some of that stuff? It wasn't that way on *SPACE*. In fact, Lanei [Chapman] and I sometimes found ourselves asking for a little lip-stick. I spent half my time in camouflage, because it was war. I wasn't supposed to look sexy or glamorous. There was very little that's considered sexy on the show." Some of the actress's admirers would beg to differ. As Shane Vensen, starring Marine cadet, Cloke and the rest of the young cast developed an unexpected fan following for the dark war drama that some critics called 'STAR WARS for the small screen,' Cloke begs to differ. "I believe that Princess Leia was a woman forced. There were very clear lines between the male and female roles in *STAR WARS*, and on our show there weren't. Being female has nothing to do with my being a part of the 58th. There are no references to sexuality or to race. You never hear, 'Shane's a girl.' We slept together in the same bunk room."

Cloke finds it ridiculous that women in combat should still be such a heavily debated issue. "People shouldn't be in combat. War is so horrible—no one should be there. I have a new respect for veterans, because the people I know who have come back from



J. Kristen Cloke, out of uniform: (1) As one of the boys (Shane Vensen, Morgan Weisser) on *SPACE: ABOVE & BEYOND*. Fox pulled the plug on the series.

war—they've been so changed, so affected. I imagine it's difficult for women because combat is dominated by men who are going crazy. But I don't know how you can judge the issue in terms of gender, because it's placing the human psyche in unfair circumstances.

"I do believe women have a better threshold for pain. My mom and I were discussing this. Women endure pain all the time, every month and they

don't talk about it—except maybe to their girlfriends or their husbands. I guess it's hard to put men and women together in such dire circumstances, and I don't know that war is pain that people were meant to endure."

The audition process was a long one for Cloke before she finally received the news that the role of Shane Vensen was hers. From the very beginning, she had very clear ideas about who Shane was—and who she wasn't. "The piece I auditioned with was from the pilot episode, where Cosper wakes me up from a nightmare and I tell him about the death of my parents. He comes in to kiss



me and I kind of slap him away, but I'm laughing. I'm saying, 'How does "I suffered this loss" translate into "Please stick your tongue down my throat"? Just because we're having an intimate conversation doesn't mean I'm asking for intimacy.

"I hear that a lot of women, who auditioned really got upset in that part, played it like Shane broke down when he came on to her, but I felt that

continued on page 33

SCI-FI'S SEXIEST

BOND GIRLS

1 URSULA ANDRESS

From the moment she came out of the water in her approximation of a bikini, bawling *Underneath the Mango Tree*, we were in love with this scorching-hot heroine. Andress, of course, returned to bondage in the dreadful Bond parody, *CASINO ROYALE*. Dr. No? Yes!



Barbara Bach, thigh 50%

could act, too—what a novelty in a Bond movie!

Interview, *FF* 4/5

4 LUCIANA PALUZZI

As the treacherous Fiona Volpe, Gater played by Barbara Carrera in *NEVER SAY NEVER AGAIN*, Paluzzi proved that bad girls have more fun. After being shot accidentally by her own men, Connery gets off one of his best bon mots ever: "Do you mind if my friend and this one eat?" She's just dead.

5 CLAUDINE KAUGER

Another *THUNDERBALL* veteran, Auger plays Dominia, the sister of the ill-fated Colonel Durnall. 007 rescues this damsel from *SPECTRE* operative Largo and defuses stolen nuclear warheads. Prancing around for most of the movie in little more than a bathing suit, Auger made an auspicious Bond debut.

2 BARBARA BACH

This spy we loved in the best of the Roger Moore Bond outings, *THE SPY WHO LOVED ME*. The wife of Ringo Starr, this Russian agent triple X was enough to get any red-blooded American boy to defect.

3 IZABELLA SCORUPCO

This star of *GOLDEN EYE* was not only gorgeous playing a Russian computer programmer who seduces the evil General Gurnov's plane to eject blackmail from the world's press, but she



Graham Rye: "A DR. NO scene, where Ursula Andress rode from the sea, secured her immortality."

Pfeiffer's *Catwoman*?) to the increasingly homoerotic Bondian mythos. But before doing battle with the Dark Knight, Thurman stars in Andrew Niccol's sci-fi thriller, *GATTACA*. It's all about genes to engineering gone amok.

13 SIGOURNEY WEAVER

Sure, we omitted her from last year's list but only because Sigourney Weaver seemed absorbed in illusory tax write-offs ("Directed by Roncos Polanski"). She's making her genre comeback as the Evil Queen in a live action *SNOW WHITE*. Weaver is also reprising her most popular screen persona, Warrant Officer Ripley (well, actually her clone) in another *ALIEN*. Combining intelligence, determination and strength—along with the fact she looks great fighting aliens in her underwear—Weaver is a welcome addition to our list.

Interview, *FF* 5/4

14 TIA CARRERE

She's a multi-medium kind of gal. The M&M's pitchwoman recently debuted her rock & roll venue on CD. Carrere also starred, as a formidable sci-fi soldier of fortune, in the CD-ROM interactive adventure, *THE DAEDALUS ENCOUNTER* (Virgin Interactive). And her latest outing is no *WAYNE'S WORLD* sequel, it's the long-awaited *KILL THE CONQUEROR* (freely planned as *CONAN II*) with Kevin Sorbo as the titular hero. Carrere will essay the role of Akisasha, a resurrected sorceress, no doubt she's quite good at it, as she's already cast her spell on us.

15 SALMA HAYEK

As a member of the Robert Rodriguez stock company, she should have been a shoe-in for the upcoming *ZORRO* remake, but when Rodriguez faded from the project, as did our hopes of seeing Salma Hayek as the avenger's femme fatale. Instead, she's tried her hand at lightweight romantic comedy, complete the results in *POOLS RUSH IN* (should have been called

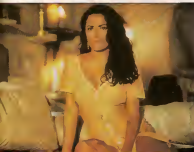
From cheapie to a
sustained head of **STAR
TREK**, several roles
Athena Massey's profile
(PP. 7) drew a recent
volume of mail. Shown
modeling in Tokyo and
with Sade Murphy in
**THE NUTTY PROFESS-
OR**, in bed on the left.



FRIENDS RUSH IN, what with the annoying Matt Perry as her leading man? But, of course, Hayek is best known to genre junkies as the Queen of the Dead in *Rodriguez's FROM DUSK TILL DAWN*. Despite the fact she's on-screen for less than five minutes, this Mexican beauty steals the show.

Interview, **FF 4 6**.

Her feisty ferocity basted *FROM DUSK TILL DAWN* and *DEPRADO*. "My choice of film is based on whatever will make me grow artistically," says Salma Hayek.



16 DIANE LANE

The former mate of **HIGHLANDER's** Christopher Lambert is one of our favorite actresses. Her Ellen Arrow *OSTRICH OF FIFE* is a classic genre heroine and, while her role in *JUDGE DREDD* may be less memorable, we can at least say Diane Lane looks great as unarm.

Interview, **FF 4 1**.

17 ATHENA MASSEY

She debuted in a string of less than stellar B-movies, including the requisite Dan "The Dragon" Wilson actioner, as a tough-talking, high-kicking femme. Athena Massey stole *VIRTUAL COMBAT*—a vastly superior spin on *VIRTUOSITY*, and the latter film's extravagance—from Wilson & Co.

Graduating to insider roles in Roger Corman thrillers (*NOT OF THIS EARTH II*, *TERMINATION MAN*, *THE UNSPEAKABLE*), Massey crossed into the TV medium via her high visibility on *MURDER ONE*, *SEINFELD* and *THE LARRY SANDERS SHOW*. Cast as Elizabeth Taylor in *JAMES DEAN*, *RACE WITH DESTINY*, Massey subsequently surfaced on a **STAR TREK VOYAGER** episode, "Remember," as an Erisian. The saltiest of sci-fi sirens, place your bets on Massey as a likely candidate to resurface on this list.

Interviews, **FF 4 7 & 5 7**

18 NEVE CAMPBELL

A former ballerina and star of TV's *PARTY OF FIVE*, Ms. Campbell has deflected Jamie Lee Curtis as the campus coquette (smart and sexy). The occasion wasn't lost on **SCREAM** writer Kevin Williamson, whose first screenplay evoked the spirit of *HALLOWEEN*, the result was Wes Craven's wonderfully

Though she cooked in **THE GRAFT** and **SCREAM**, Neve Campbell has professed to "looked" for horror films.



SCI-FI'S SEXY 19

EMMANUELLE BEART

La French Femme Fries Hollywood—Take Deux!

BY ANTHONY C.
FERRANTE

French actress Emmanuelle Beart is facing what seems like an impossible mission. It's late afternoon on Mother's Day and, after a long weekend of countless interviews, she's having a hard time keeping her American accent from wavering; it's the language she learned specifically for last summer's *MISSION: IMPOSSIBLE*.

"English is a pleasure, but sometimes it starts to get harder at the end of the day like today," says Beart who notes she studied six months, every day, to per-



1. Beart's sexy reception in *DATE WITH AN ANGEL*, her less-than-heavenly U.S. debut. 2. On-screen overture to cook with Cruise was a *MISSION: IMPOSSIBLE*

fect the English language. "It was very hard at the beginning, but now I have fun speaking English. French is such a serious language, I feel much cooler when I speak English."

Luckily for Beart, she has a translator to help her through the rough spots. When she's at a loss for a word—such as "puzzle"—she says it in French and her interpreter spews out the English translation. Nevertheless, her English stays pretty consistent

throughout the entire interview especially when talking about her passion for acting and a plum role in *MISSION: IMPOSSIBLE*.

"The first scene I shot in that movie was blowing up a car, which is something I never thought I would do in my entire life," says Beart. "It's another philosophy. The acting profession is so different, it's impossible to compare it. It's another world."

A renowned actress in her native

French homeland, Beart has rarely travelled beyond the confines of the country for other films. Actor/producer Tom Cruise and director Brian De Palma prevailed upon Beart to sample filmmaking, Hollywood-style, via *MISSION: IMPOSSIBLE*. "I think the first time I met them, I knew I wanted to do it and I shouldn't mess this one up," says Beart. "They were so full of energy and I guess it was just contagious, so I felt 'Let's go!'"

"Tom had seen some of my movies which surprised me. He talked to me the first time, and I was impressed that he was aware of what I had done in France. I think that's one of the reasons why we got along very well, because I knew his work and he knew mine."

However, the on-screen relationship between Cruise and Beart eventually cooled as a result of some last minute editing. "They cut the kiss," she explains. Ironically, the smooch surfaced in the film's TV commercials and theatrical trailers. "They said it stopped the action, and didn't think the movie would need it," Beart continues. "—but you can guess some of the things that are going on between them, without having it in there."

But the French beauty has routinely taken her film career with a grain of salt. For instance, after making her U.S. debut in the cynical 1987 comic fantasy *DATE WITH AN ANGEL*, Beart's goal—to be a Hollywood starlet—promptly eroded. "It was a great experience, but it wasn't as strong as the roles I had in France," she relates. "That's why I never came back until

continued on page 46

inventive, self-reflexive horror homage that united Campbell with Drew Barrymore.

Last summer, the comely Campbell played a physically and emotionally scarred teenager in *THE CRAFT*, Andrew Fleming's above-average tale of witchcraft gone awry in high school.

Interviews, *FF 53 & 58*.

19 EMMANUELLE BEART

Despite an impressive array of credits in her native France (*MANON OF THE SPRING*, *JEAN DE FLORETTE*, etc.), Ms. Beart stumbled in her first American outing, *DATE WITH AN ANGEL*, a dreadful Tom McLoughlin fantasy.

Last year, Beart returned to the big screen in *MISSION: IMPOSSIBLE* as the wife of traitorous Jim Phelps; though the convoluted script couldn't adhere to the twist that Phelps was a bad guy, at least we had Beart to circumvent our attention from trivial pursuits.

Interviews, page 16

20 GILLIAN ANDERSON

Finally earning the accolades this talented thespian so richly deserves, the better half of the *X-FILES* duo continues to "trust no one." Then again, Ms. Anderson should have abided by this mantra several years ago, when she shot a student film; it seems the *X-FILES* star performed some debatably *X*-rated action. Ah, the things we do in college. Anderson is trying to repress the film's release, but even the inevitable tabloid furor will not derail her promising career in feature-length films.

Jaqueline Collen shapes up as la femme fatale in the syndicated *SINBAD* saga. Her character doesn't need evil witch doctors—she needs a script doctor.



"Gillian Anderson was in *THE BURNING*, a low-budget classic," notes an internet *X-FILES* admirer. "Though not very good, it's a classic—because she's in it."

21 JACQUELINE COLLEN

There's not really much we can recommend about the TV voyages of *SINBAD*—excepting Jacqueline Collen, whose beautiful and bodacious "babe in the woods" fights evil in Capetown, South Africa (Collen plays Maave, Sinbad's magical aide, who conjures CGI

wherever she goes

22 JULIE STRAIN

You hardly have to strain yourself to rationalize why former *Playboy*/*Penthouse* model & *FF* correspondent Julie Strain is the quintessential Queen of the Fantasy Cinema. She's the prototype for *PARK II*, the long-awaited *HEAVY METAL* sequel engineered by spouse Kevin Eastman and Streamline Pictures's Carl Macek, she's been rendered into a brunette Tarzana reincarnation. Strain, of course, is the Vargas girl immortalized, a fact reaffirmed in her latest pictorial tome, *It's Only Art of It's Well Done*, suffice to say, this is no coloring book.

Interviews, *FF 12 & 32*. Behind-the-scenes chronicles, 3, 4, 5, 4, 6 & 66

23 LISA MARIE

It's not hard to picture this eclectic lady as the love of affections auteur Tim Burton's life. Lisa Marie first stunned

us with her star turn as Vampira in Burton's brilliant *ED WOOD*. The following year, disappointed audiences cracked open *No-Do's* to sit through *MARS ATTACKS*, the second best stimulant was Marie's scene when she saunters into the picture as a Martian camouflaging itself as a voluptuous human female.

We can only wonder who she'll play if Burton ever gets *DINOSAURS ATTACK* off the ground, but, gauging *MARS*' tepid boxoffice, it's unlikely.

24 FANKE JANSSEN

GOLDENEYE didn't only jumpstart the career of Pierce Brosnan, heir to the 007 handle, but it also endeared Fanne Janssen, the Swedish supermodel, to a whole new generation of fans; she had earlier expressed us as *STAR TREK*'s NEXT GENERATION's "Perfect Mate," the allying accomplice to a planetary leader seeking to end decades of strife. Janssen also flexed her acting muscles in Clive Barker's *LORD OF ILLUSIONS*, his intriguing but uneven (1995) supernatural/horror film.

Interviews, *FF 34 & 45*.

25 TRACY SCOGGINS

Nothing Katy about Tracy Scoggins, in fact, her Kat

Like Marie in *MARS ATTACKS*, 'Toppa' action figure of Marie's "Martian Girl" character is already drawing big \$\$\$.





One of the genre's lighter heroines, wild Linda Hamilton and an active volcano tune in **DANTE'S INFERNO**

character was axed from **LOIS & CLARK**'s first season. And the series paid for her dismissal with declining Nielsen. Scoggins, a veteran of countless genre films (e.g. *Full Moon's DEMONIC TOYS* series), is back in the action via **HIGHLANDER**, she's cast on the popular syndicated series as an immortal witch who spars with Duncan MacLeod's title character.

Interview, PP 2,3.

26 SABRINA LLOYD

Cast as Wade Wells, the spunky heroine of Tracy Turner's sci-fi series **SLIDERS**, the talented Sabrina Lloyd cruises from one reality to the next. To be succinct, Lloyd's omission from our *Fetters* 50 list would be, like, totally unred! Interview, page 21

Lady Laster! Here is a role model for young women, much like Disney's Davy Crockett earned pre-adolescent male adulation a generation ago

27 LINDA HAMILTON

As the wife of James Cameron, she's seen her share of genre action. After impressing us with her transformation from helplessness to heroism in the seminal sci-fi masterpiece, **THE TERMINATOR**, Linda Hamilton landed a role in the cult series, **BEAUTY & THE BEAST** where she and Ron Perlman (not the owner of Marvel Comics—the actor, dummy!) explored their animal psyche. Returning to the role of Sarah Connor with a more muscular physique in tow, Hamilton once again won't movie audiences. And while the action heroines returned to whip cyborgs in **TERMINATOR 3-D** for the Universal Hollywood Theme Park, her most unbeatible adversary has been Mother Nature—manifested as an American Northwest killer volcano—in **DANTE'S PEAK**.

28 ELLE MACPHERSON

Although the entranced us in **SIRENS** as a water nymphette who seduces Hugh Grant and his wife into a Bahamian lifestyle (it wouldn't be the first time, nor would it, Hugh!), this statuesque model and cover girl makes her most mainstream appearance as Bruce Wayne's latest beau in the upcoming **BATMAN & ROBIN** (hopefully creating



Elle Murphy circumvented a career-crapping **WARRIOR IN BROOKLYN** with **HUTTY PROFESSOR**, his co-star, Angela Dessett, also needs a commercial hit.



memories of the woman who romantic comedy IF LUCY FELL, which crash-landed whenever MacPherson wasn't on-screen) Goss, Kim Basinger, Michelle Pfeiffer, Nicole Kidman, Elle MacPherson... some dark laughs have all the luck.

29 ALICIA SILVERSTONE

While we may have loved this young actress in *THE CRUEL*, where she made Casey Elton's life a living hell (though not overly so, hellish as she made director Marco Brambilla's life on the set of *EXCESS BAGGAGE*, which she produced), Alicia Silverstone was even way cooler in *CLUELESS*. Now, as Commissioner Gordon's daughter, she moonlights in the guise of *BATMAN & ROBIN*'s daffodil hot babe. Can't wait to see this former music video superstar in *Juno*, God's best gift to mankind since fire.

30 ANGELA BASSETT

Although her dynamic duo of genre duds tanked at the box office last year, there's no question that Angela Bassett is one of the best and most intense actresses on the screen today. While she deployed her comedic talents in the nearly laughless *VAMPIRE IN BROOKLYN*, a decidedly edgier Bassett starred in Kathryn Bigelow's highly underrated tale of millennial madness, *STRANGE DAYS*, as the lovable chauffeur friend of Ralph Fiennes' Lenny Nero.

30 LUCY LAWLESS

A talented actress, fighter and singer, Lucy Lawless combines the grace, good looks and heroic stature—if not the accent—of classical Greek and Roman heroines. Later this year, her brawler will be literally animated in MCA/Universal's home video, *HERCULES & XENA: THE ANIMATED ADVENTURE*. And it'll be a musical. That's right; it's not a typo, it's a musical. She sings. Warrior Princess, indeed.

Interview, *FF* 45

31 SOFIA SHINAS

As Brendan Lee's on-screen love interest in *THE CROW*, a

SCI-FI'S SEXIEST

BEHIND-THE-SCENES

1 KATHRYN BIGELOW

The actress behind *NEAR DARK*, *STRANGE DAYS* and *POINT BREAK*, Ms. Bigelow is prepping her adaptation of an equally independent woman, *Joan of Arc*.

2 GALE ANNE HURD

As a veteran genre producer (and former Mrs. James Cameron) whose work ranges from *ALIENS* to *NO ESCAPE* to *RELIC* to the upcoming *VIRUS*, Gale Anne Hurd has combined her affinity for genre material with a frugality and sharp story sense that has made her one of the most respected producers in the business.

3 LISA HENSON

Not only has Lisa Henson never been married to James Cameron, but we don't know

Reviewing *STRANGE DAYS*, the *NY Times* observed, "No one will ever say Kathryn Bigelow directs like a girl."



Producer Gale Anne Hurd & Tim Skouson rely to *THE RELIC*, debuting to good reviews ("genuinely scary"), the film grossed \$5.1 million during its first week.

if she's even met him. Henson, a former executive at Sony Pictures Entertainment, whose films include the upcoming *GATTACA*, *ANACONDA*, *THE FIFTH ELEMENT* and *STARSHIP TROOPERS* is now an independent producer on the Sony lot.

4 LISA RIEHN

The producer of Sci-Fi Channel's wildly popular *SP VORTEX* news & entertainment show is a veteran of sports programming, but now boldly

goes where no woman has gone before, the *sf* arena.

5 SHERRY LANSING

Lansing was criticized for a gray picture shot for last year's *VANITY FAIR* Hollywood issue, but beg, if you've got it, flaunt it, we figure. The wife of William Franklin, this head of Paramount Pictures greenlights every *TREK* film. Now if only she'll greenlight a *TREK* film with the original cast and explain what she was thinking with *ESCAPE FROM L.A.*, we'll be happy.

SCI-FI'S SEXIEST

CLASSIC TV FEMMES

1 PAMELA HEMSLEY/ ERIN GRAY (TIE)

Princess Ardala wore more outfits a week on **BUCK ROGERS** than Ivanka Marcus has shoes. One of our favorite sci-fi icons of all time giving one of the best campy, vamped performances in the *Discothon* leader who pines away for a puffy Buck Rogers. And if heroes are more your taste, there's always the incomparable Erin Gray with her spray-painted Earth Directorate costume who was Mr. Spock to Gil Gerard's Captain Kirk.

2 MAREN JENSEN

Vipers to launch position. Hoo-be. This former Mrs. Don Henley who played Athena (not the goddess of beauty, the daughter of Commander Adams) in **BATTLESTAR GALACTICA** also starred with Sharon Stone in Wes Craven's overlooked horror thriller, **DEADLY BLESSING**. Okay, so she wasn't the greatest actress in the world. Who cared?

3 YVONE CRAIG

Batgirl: da-da-da-da Batgirl. Da-da-da-da Batgirl.

4 JANE BADLER

The reptilian leader of the visitors who conquered earth in *V*, a classic miniseries which led to a not-so-classic TV series. Playing Deena, Badler injected soap opera histrionics in the sci-fi proceedings which made for one of TV's most memorable sci-fi villainesses.

5 HEATHER MENZIES

The star of the short-lived **LOGAN'S RUN** TV series essayed the role of Jessica, fleeing along with Gregory Harrison's Logan on CBS Friday nights. They didn't flee for long, but Menzies lingers in the recesses of memory long after the series has disappeared from the reruns.



Gil Gerard's *Buck Rogers* vs. Pam Hensley's *Princess Ardala* | Erin Gray in signature spandex.

role heavily truncated due to the unfortunate tragedy that befell its star, Sophia Shinas scorching the screen. But it was in the **OUTER LIMITS** episode, *Vipers 23*, that we first really took notice of this strikingly beautiful actress. As an android built to serve the every need of a crippled scientist (Rip Taylor), she eventually suffers a breakdown. Shinas played seriousness and psychosis equally well. She subsequently segued into **TERMINAL VELOCITY** and a **RED SHOE DIARIES** episode, radiating a formidable presence that's likely to evolve into genre celebrity.

Interview, *FP 57*

32 CATHERINE ZETA JONES

Her reputation as singer, actress and England's surrogate Courtney Love notwithstanding, Catherine Zeta Jones is less well known across the Pond. But her screen presence is expertly breeding familiarity with international audiences. Last year, Jones stole **THE PHANTOM** from Billy Zane and Kristy Swanson. And the vivacious beauty is scheduled to flirt with Antonio Banderas' **ROGUE** in an upcoming film directed by **GOLDEN EYE**'s Martin Campbell...okay, so Campbell wouldn't have been our first choice to direct a movie about the Messianic savior but—hey!—he's cool Zeta Jones, so he must know what he's doing.

33 NICOLE EGGERT

She spent several seasons on **RAYWATCH** clad in a constructive bathing suit but finally abandoned ship. Upon hitting dry dock, Nicole Eggert hybridized sci-fi and sex appeal in Showtime's **AMANDA & THE ALIEN**. Last year, she played **THE DEMOLITIONIST**, Richard Korman's directorial debut (he's co-founder of the fix factory, KNBI). As a low-budget flip side to **BARR WIRE**, Korman's sci-fi film is a pleasant diversion. Eggert, as a passed-off protagonist who has been revived for the dead—imagine **UNIVERSAL SOLDIER** with PMS.

34 ANGIE EVERHART

Although she was the unin-

SCI-FI'S SEXY 26

SABRINA LLOYD

SLIDERS siren spills beans on behind-the-scenes.

BY AMANDA FINCH

She enjoys being the only female in the four-person *SLIDERS* cast. "I'm spoiled rotten," grins Sabrina Lloyd. "I get all the attention. I love it. I'm the luckiest girl in the world. I've got three great guys, you know? When one of them gets sick of me, I go to the other one."

The beautiful 26-year-old actress initially garnered attention—in the small town of Mt. Dora, Florida—via a community production of *Annie*. Once she caught the acting bug, all she wanted was a ticket out of Florida. "The day after I graduated from high school, I was on a plane to New York. That's a big move. I had a lot of guts as a kid. Most people would call it being very obnoxious, but that obnoxiousness got me where I am today. I worked my ass off when I got to New York. I did the whole bartending thing, and went on every audition I possibly could. It was my guts that kept me going."

Her first big break was a guest-starring role on the hit series, *LAW AND ORDER*. However, mention of the episode is enough to make Lloyd cringe. "They must reran that thing every other week," she says. "It's so embarrassing when everyone is coming up to you going, 'I saw your *LAW AND ORDER* last night,' and I'm like, 'But wait! I'm much better than that now.'"

"But that show got me my agent. I was 18 or 19 when I did that. I can't watch it now, because there are strengths I've developed as an actress since then."



J. Lloyd, Fox-TV's sexy siren. Is she the only recurrent female on *SLIDERS*? Lloyd—gauging her character as "the least developed"—insisted on changes

She was promptly cast in *FATHER HOOD* (1993), an "action comedy" starring Patrick Swayze and Halle Berry. Then came the *SLIDERS* audition; the recurrent repertory includes Jerry O'Connell as white-kid Quinn Mallory, John Rhys-Davies as pompous Professor Arturo and Cleavant Derricks as the musically-deft Bernhard Brown. Lloyd plays Wade Welles, a computer expert who harbors a hidden affection for Quinn. Together,

they slide to alternate universes through an invention of Quinn's design. "I think we've really created a bond. All we do is play on the net. It sometimes gets a little hard, because we've become so close—and we joke so much—that I find it very difficult when we have a serious scene that demands eye contact. We always start cracking up! Sometimes you'll notice, we're all staring at the floor."

Despite the closeness of the cast and the positive reviews from critics, the end of the first season brought its cast a shock: the show was not picked up for another season. The fan outcry, however, was enough to ensure



a slot for mid-season. "The network, Fox-TV, got bombarded with letters. I had no idea that people watched it so much. The show has a really big fan following. I think that Fox-TV was surprised."

A new season meant changes, and Lloyd is not a woman to keep her opinions to herself. She had a great deal of input into the revamped Wade Welles. "We got together—me and the writ-

continued on page 92

SCI-FI'S SEXIEST CLASSIC FEMMES

1 RAQUEL WELCH

Who can forget the iconic image of an Amazonian Welch, clad in a fur bikini, emblazoned across the one-sheet for *ONE MILLION YEARS B.C.*? The jurassic lark strikingly contrasted with a shrunken Welch in *FANTASTIC VOYAGE*, where her curves were matched against rampaging corporate

Interview, *FF* 14

2 JANE FONDA

(as BARBARELLA)... One week *Planet*

3 JENNY AGUTTER

One of our favorite genre actresses, this talented and sexy English thesp played Jessica Logan in 1976's *LOGAN'S RUN*. She also provided an able assist to David Naughton's *AMERICAN WEREWOLF IN LONDON* (1981).

Agutter returned to genre duty as *CHILD'S PLAY II*, where she belittled the malevolent Chucky

4 ANNE FRANCIS

As the star of *STAR TREK's* precursor, *FORGOTTEN PLANET*, Ms. Francis and her dad were isolated on *Altair-4* until a crew of astronauts dropped down to pay their respects. Winding in her tuning peg's ghetto, the newly groovy Commander Adams (Leslie Nielsen) with, "What's a bathing suit?" Getta live it. Our own ids were far from idle...



T: Raquel Welch. "I figured if Steve McQueen got away with *THE BLOK*, I could get away with *ONE MILLION YEARS B.C.*" B: Jane Fonda in *BARBARELLA*.

5 LINDA HARRISON

Claud in abbreviated luneloh. Ms. Harrison aroused the savage instincts of guys who prefer a mix of pulchritude and pantomime. As the mute Nova, she endured Charlton Heston's blathering ("It's a madhouse") in *PLANET OF THE APES* and *BENEATH THE APES* (70). Twenty-six after wringing the sequel, Harrison was guest in a lowdown, Mid. so it conclude—still a fix, aping the attendant starlets



teetional comic relief in Bill Friedkin's catty *JADE*—woodenly dropping dialogue as a tortured lesbian hooker—Angie Everhart scored in the critically condemned horror parody *BORDELLO OF BLOOD*, the second in a series of *TALKS FROM THE CRYPT* spin-offs. Playing a 400-year-old queen of the undead, Everhart officiates a brothel of vampire hookers who prey on humans... and Corey Feldman. Watch out for those redheads. Interview, *FF* 53.

35 BRIDGITTE LIN

Another of Hong Kong's stunning actresses, Bridgitte Lin has run the gamut from the cruise comedies (*CHUNG-KING EXPRESS*) to fantasy fare like the erotically shot erotic actioner, *BRIDE WITH WHITE HAIR* and its sequel.

36 DINA MEYER

A real trooper, She suffered the slings & arrows of a leane JOHNNY MORONIC—pardon me—*MINIMONIC*. Then there was *DRAGONHEART*. Dina Meyer toiled in the Canch wide for months only to see her role butchered to afford more screen time to a CGI design that could do a Sean Connery impersonation. Fortunately, Meyer will finally show off her acting prowess in Paul Verhoeven's apology for *SHOWGUREA*, the Dutch auteur has reportedly "returned to form" in *SEASIDE* *THROCKERS*, an adaptation of the classic Robert Heinlein toise.

37 TALISA SOTO

No one will ever confuse Talisa Soto (*GLACIER TO KILL*) with a graduate of Sanford Webster. *Glacialis* competing with *VIEW TO A KILL's* Tanya Roberts for the worst performance ever featured in a 007 movie, Soto managed to turn up the heat in *SHORTAL*, *KOMBAT* (she'll return in this year's sequel, *ANNIHILATION*) and lead the highly coveted role of *VAMPIRELLA*, the music-for-Showtime Jim Wynorski electro-ism based on the popular comic book. She did look good in the red tights, though.

Interview, *FF* 45.

38 ALICE KRIGE

While we may consider



Brigitte Lin: spinning singalong (*CHUNG KING EMPRESS*) & the sensuous (*RIDE WITH WHITE HORSE*)

BARFLY as the seath of her on-screen accomplishments, this credit hardly certifies her qualification for the Femme 50. However, Aliso Krige's memorable turn in *GHOST STORY*, a film somehow better remembered for its august cast of male screen veterans than Krige's sexy apparition, and Mick Garza's *SLEEPWALKERS*, easily propel her inclusion. But it's as the Borg Queen in last year's *STAR TREK: FIRST CONTACT* that Krige forever immortalized herself in the annals of screen villainia.

Not only was Krige an S&M aficionado's wet dream—what with her Cosplay-like duds—but she was constantly lubricated throughout the film. Uh-huh, she had enough astroglide on her body to guarantee insert into any orifice.

Interview, *FF* 5 6.

Dina Meyer endured the flawed legacy of *JOHNNY MYNMORE* (y, w/ Keanu Reeves) and *DRAGONHEART*. Next: She's among the *STARSHIP TROOPERS*



Reeders clashed over the cut of her costume but, like it or not, Talia Shire to battle with competition (Julie Strein, Bo Derek) for *VAMPIRELLA*.

39 ALYSSA MILANO

After her turn in Miramax's *Pinet's EMBRACE OF THE VAMPIRE*, it was clear who was the boss. Alyssa Milano transformed from sanitized sitcom star to vamp in Anne Goursaud's erotic thriller. Playing a virginal college co-ed who is deflowered by both sexes, Milano co-starred with Jennifer Tilly and Charlotte Lewis.

Milano's genre legacy was sustained with *POISON IVY II*, substituting for Drew Barrymore as the franchise's title character.

40 HELEN SHAVER

After appearing in the premiere episode of the new *OUTER LIMITS*, this eminent actress/director meshed with a team of supernatural investigators in Showtime's *POLTERGEIST: THE LEGACY*, a weekly series which has nothing to do with the "poltergeist" title tagged to the feature-film trilogy.

Interview, *FF* 5 10.

41 MEGAN WARD

Surviving low-budget flicks (e.g. *Full Moon's ARCADE*, one of those virtual reality-gone-awry parables), Megan Ward has since joined the swelling ranks of *X-FILES* wannabes with her starring role in *DARK*.





L: Wendy Schumacher has ran the gamut from hot-blooded Lolita (l) to frosty assassin. "My goal is to be a female Van Damme, a role model for female teens."

SKIES Cutting a wicked and sultry figure in her Jackie O-like attire, Ward works with fellow alienbuster Eric Close to depose the covert Hiss in Bryce Zabel's NBC series.

42 TAMILYN TOMITA

A veteran of such heady fare as *THE JOY LUCK CLUB*, Tamelyn Tomita originally intrigued us as Laurel Takaizma, *BABYLON 5*'s original first officer in the pilot episode, "The Gathering." Replaced in the first season premiere by Claudia Christian, Tomita has since returned to the genre in the cult UPN series, *THE BURNING ZONE*. Unfortunately, the series has failed to find an audience probably because it sounds more like a sexually transmitted disease than an X-FILES clone.

Interview, *FF 144*.

43 WENDY SCHUMACHER

If you wanna superficially

judge on appearance—yes—she resembles a voluptuous Drew Barrymore. But Wendy Schumacher isn't coasting on looks. Admittedly, she's a bombshell in *ANDMAL IN- STINCTS 3* and equally effective in *SCORCHED 2* as a blackmailed Lolla. But we prefer her venting *FUGITIVE RAGE*: Schumacher's Anguished *Le Penseur Nikita* draws upon her real-life martial arts training and effortless aptitude

to communicate a genuine femme fatale. She's an intriguing hybrid of raw sexuality and ice queen. We're hooked.

Interview, *FF 58*.

44 MARINA SIRTIS

This *Star Trek*'er's most memorable screen appearance isn't her infamous drunk scene in *STAR TREK: FIRST CONTACT*, nor even the sixth season

"Man of the People" episode where she leaned on Joan Crawford-like hushpuppies when overly affected by an ambassador's unwelcome emotions. Nope, Marina Sirtis' unbridled notoriety springs from her portrayal of Pavee Dax's nemesis in Michael Winter's camp classic, *THE WICKED LADY*, the ladies indulge in a topless whupping fight. Nothing beats watching the usually reserved and cerebral Sirtis let loose with a whip and being her bodice to a profane Danway as the crowd yells. Nothing like Sirtis in costume dramas... both on and off.

45 CAMERON

ST-TNG's Ensign Kellogg boomed down for action again in *STAR TREK: FIRST CONTACT*. This voluptuous redhead, who appeared for several years on the classic TV series, also earned a Joe Bob Briggs' *Fleischp Award* nomination and can be seen in a variety of mainstream fare, including *PULP FICTION*.

It appears Mia Sara has all the time in the world, what with her *Silver Screen* Award-winning performance in *TIMECOP 2*, as *Willie Silver* and television's *TIME TRAX*.



46 MIA SARA

After getting offed as Dale Midkiff's sexy bean in the short-lived *TIME TRAX*, Mia Sara played another ill-fated time traveler's squeeze in *TIMEXX*OFF, as the unfortunate object of Jean-Claude Van Damme's affections. She earned a Saturn Award for her role in the film.

47 MIA KIRSCHNER

This actress flew the coop of her native Canada where she filmed such memorable fare as Atom Egoy's *EXOTICA* and the horror thriller *LOVE & HUMAN REMAINS*, to star in the poorly received *CROW* sequel, *CITY OF ANGELS*. Directed by Tim Pope, this film featured the lovely Kirschner as a govt.-up Sarah who is reunited with the now undead hero, Aash, played by Vincent Perot.

Interview, *FF* 5.3.

48 SHEERI RAPPAPORT

In *LITTLE WITCHES*, Ms. Rappaport plays a good Catholic girl who goes bad. *ROSEMARY'S BABY*, it isn't but Rappaport gives a debut worth watching. Hell, we'll take this over *SARRENA* any day.

Interview, *FF* 5.12

49 KARI WUHRER

Supporting Jack Nicholson, the former *MTV* vixen proved her acting chops under the directorial reign of Sean Penn in *THE CROSSING GUARD*—a far cry from her starring role in *BEASTMASTER II*.

In last year's *THINNER*, Kari Wuhrer played a gypsy intent on revenge against the film's girth-ridden protagonist who has killed her father in a drunk driving accident.

Interviews, *FF* 4.8 & 5.8.

50 HALEY WOOD

The advice columnist for *Sci-Fi Universe* magazine, Haley Wood does out advice on a monthly basis to kismet science fiction fans and tells them how to get a life.

And if they're really lucky, they may even get a girl like Haley. Keep reading... □

SCI-FI'S SEXIEST B-QUEENS

1 ELVIRA

The Queen of Scream, Cassandra Peterson continues to share her comedy and cleavage with horror fans the world over.

Interviews, *FF* 4.4 & 5.7.

2 BARBARA CRAMPTON

Although this coop star dreads being labeled a scream queen, her very vocal performances in *RE-ANIMATOR* and *FROM BEYOND* (and a cameo in this upcoming *SPACE TRUCKERS*) will forever assure her of remaining in the pantheon of classic scream queens.

Interviews, *FF* 1.1

3 LINNEA QUIGLEY

The handle "scream queen" was considered hip once upon a time, and Ms. Quigley was the first to wear the crown. But the moniker eventually evolved into a euphemism for "lousy actress," and considering the moniker of Scream Queen was coined to describe this veteran of such films as *RETURN OF THE LIVING DEAD* and *HOLLYWOOD CHAINSAW HOOKERS*, it's only appropriate that she continue her reign of being terrorized.

Interviews, *FF* 1.1 & 4.1.

4 BRINKE STEVENS

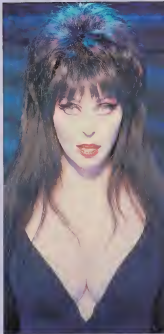
More than just an actress, Stevens is a coltage industry with numerous films to her credit as well as her own comic book, *BRINKE OF ETERNITY* in which she stars as a superheroine with superpowers.

Behind-the-scenes chronicles, *FF* 1.2 & 4.3.

5 MONIQUE GABRIELLE

Jessen Rabbit in the flesh. The buzzon Gabrielle is a veteran of countless horror and fantasy films and a beloved icon of the slashers genre.

Interviews, *FF* 1.2 & 5.9. Behind-the-scenes chronicle, *FF* 2.2.



Elvira, Mistress of the Dark—not to mention her trademark, what with a franchise that yields out books, brew and model kits.



LI

ONE OF OUR "50

BY BRUCE HALLENBECK

Just about 10 minutes into **LITTLE WITCHES**, you ask yourself, "Haven't I been here before?" You betcha, Gumby! Bet the farm it's a rip-off of **THE CRAFT**, last summer's sleeper about Catholic schoolgirls who swing as spell-wieldin' she-devils.

Turns out both films have more in common than plot. Sheeri Rappaport, who made a fleeting appearance in **THE CRAFT**, played a plum role as one of the **LITTLE WITCHES**. In the latter film, the 19-year-old actress throws all inhibition to the wind as James, the ordained coven queen. Sample her impromptu striptease:

L: "I'm not always connected with my sexuality. I can be slovenly, y'know, baggy pants. I do have sports—wearing attire that shows my femininity."



TITLE WITCH

SEXIEST," SHEERI RAPPAPORT, GOES FROM TEEN TART TO ACTRESS.

for a herd of voyeuristic hardhats. But before you peg her as the next surf and sand sexpot—the next Pam Lou wannabe—think again. There's an intensity behind Rappaport's eyes, an intelligence that cunningly subverts her teen tart into a femme fatale.

But down for a one-on-one with Rappaport, and you realize she's the polar opposite of Jamie, soft-spoken, almost shy, highly articulate. Perhaps the product of some exclusive private school? "No, just your basic, good public high school in New York," she says with just a hint of irony. "But English was my best subject. In fact, I won an award in ninth grade for writing. The English Department wanted to praise me in some way. It was a very surprising honor. I didn't expect it, actually."

Detouring from academia, Rappaport clinched some visibility on a Bon Jovi video. "By a really nice fluke, I was invited to the Emmys one year and private HBO party after the awards. A gentleman saw me and wanted to know who I was. It turned out that he worked for HBO, and he had a friend who directed all those Aerosmith videos with Alicia Silverstone. We all went to dinner together in one big group the next night, and I met the director. He had me come in to audition for this video and I got it. So it was all just about being in the right place at the right time. It was the Hollywood luck thing I was seventeen, well, almost eighteen.

"By the way, I missed Jan Bon Jovi by half an hour. I never got to meet the guy



"In the '90 ROMEO AND JULIET, Juliet auditioned for Romeo—they're there for each other. But in LITTLE WITCHES [it], I stripped only to titillate the audience."

I'm not saying I don't like him or anything, but it didn't kill me."

Rappaport was hardly an acting apprentice, however, though she had already "done professional stuff" on the east coast, the videos sufficed as her L.A. baptism. "In New York, I'd done television. I was a guest star on the famous kids' show CLARISSA EXPLAINS IT ALL for Nickelodeon. I did a PBS AFTERSCHOOL SPECIAL. And I did some national commercials."

Both of her parents are Israeli, but Rappaport is a Texas-born femme. Been around, too. "...nine years in Dallas, nine years in New York". But, alas, I digress from her L.A. odyssey. Upon signing up for extra work at Central Casting, she ended up in *THE CRAFT*. "It's been said that I did a tiny role in *THE CRAFT*. What it really was was one day of extra work. You hardly even see me in it! I was actually scheduled for two days, but I had a major callback for a

film on the second day, so I couldn't make it.

"I didn't get the film, but after that I did *BEVERLY HILLS 90210*. The part I went out for was that of a cocaine addict. So I picked up my psychology book and I read about the effects of cocaine and I tried to delve into the whole thing. I went into the casting director's ofice and I pretended I was doing lines on her desk. So I got the job!"

When the producers of *LITTLE WITCHES* pitched the script, Rappaport was offered a virtuous character; but she opted for the bad girl. "My agent said, 'You have an audition for the role of Faith in *LITTLE WITCHES*.' I said 'Okay,' and he proceeded to describe the character and give me the breakdown of the storyline. And then he went into describing Jamie. And I said, 'I think I'm much more appropriate for Jamie than for Faith.' He told me that the reason he didn't submit me for the Jamie role was be-

cause of the nudity—he said he knew that I didn't want to do nudity. But the thing is, I knew this was a SAG film, I knew it was legitimate and I knew it was a lead, and I knew that I was far more befitting to Jamie's character than to Faith—just off the bat!—especially when you're going for a look, which is what they need mutually. It just fit me better. When I came to the audition, I had both parts prepared. And I told Jane [Simmons, the director], 'Listen, I'm here for Faith but I'm prepared to do Jamie as well.' So she let me do it and, right there, she knew that I was right for it."

So is Rappaport's personal or professional life at least partially driven by an alter ego—perhaps a psyche similar to Jamie's? "No!—not even remotely. I am Faith, 100%. And that's what's so funny, because the girl who played Faith is more the Jamie type than I am in real life. That's not a bad thing—I'm just saying she's a little more uninhibited than I am. More free. It's something that I kind of admire about her. So I fed off of her courage to go with the flow."

Was Rappaport's comparative conservatism challenged by Jamie's anarchic behavior? "I did things that I would not do on a regular basis. I'm not saying I want to make a habit out of it, but it enabled me to see how professional a crew can be—and of how this is a business in the end. Especially when you're on a time schedule, and you've got to get things moving along. So, regardless of what my apprehension might have been about

DIRECTING LITTLE WITCHES

FEMALE DIRECTORS: FUELED BY B-FILMS & COMPROMISE.

BY SHEERI RAPAPORT

"Have more fun with it, Sheeri! Dance! Smile more! You're havin' a good time with it!" These were the words of encouragement that director Jane Simpson gave me for my striptease—one among my first nude scenes in a film titled *LITTLE WITCHES*—and *boy!*—was I nervous? The fact that Jane's a woman was already an automatic comfort in my situation. With nothing but testosterone for a camera crew surrounding the scene, Jane's feminine sympathy and support were practically prerequisites for me to get this type of work done. Like me, Jane wasn't there to shoot just another T&A flick. She was there to make a film with passion, drive, and a head full of research, which she was ready to invest in the story content.

After all, Jane started out in animation, and attended such schools as Berkeley and UCLA to major in both art and film; she needed a vehicle to hone a hybridization of both fields into a single vision. However, as in my situation, she had to sell herself short, swallow her profound knowledge of the story's deep-rooted subject matter, and make a nice, gonzo-sell-like-batacokes-in-the-foreign-and-video-markets "B" movie. Sound familiar? But, of course. It's the famous predicament when the work



LITTLE WITCHES director Jane Simpson (left), with the late Jack Hanne (who played SPASERHEAD's boss) and script supervisor Doreen Perich.

and talent of a true artist are overridden by the exploitative needs of the film and TV industry.

Now don't get me wrong. This film was a tremendous opportunity for me, considering it was my first. Not only did I have a lead role but it was a union project, and it offered me barrels of experience. I was able to learn and understand more about all aspects of filmmaking, both on the set and in post-production. I got to act my pants off (in some scenes, literally), and on that note, I must say that baring myself in front of so many faces, but finding that they sincerely respected and remained intellectual with me after the fact, was quite refreshing. I also had a newfound familiarity and comfort with my own body, which was both liberating

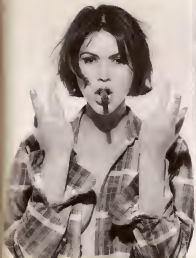
and self-constructive.

It is now my plan to move on to projects where the nudity is not a prominent and gratuitous aspect of the film, but a subtle and relevant part of a whole story. And if the eroticism is not required at all, that's cool too. Jane expressed her opinion of the "bare factor" and seemed to express a similar outlook to mine: "When it's tasteful, when it's part of the story, it's fine. I've had to, as a director—just to keep working—stretch my notion of 'what's cool' into areas where I'm going. 'This is what it is, this is what is needed.' You can consider 'What is it that makes nudity or sex in a film gratuitous?' *It's when it comes out of nowhere.* It seems to not really be a reflection of the character's state of mind at that time. It

seems to be overt 'titillating' in the sense that it seems to go over-the-top, or go on longer than it needs to."

When dealing with exploitative film, Jane prefers the whole ball o' wax to be fully and honestly chronicled in pre-production. She reciprocates by leaning on her own creative license to compose the scripted scenes. "On one hand, it's better to do that than have someone take your film away and throw in gratuitous nudity. I'd rather get the orders, shoot it, and make sure it's done tastefully rather than have somebody go out with their own crew and shoot pickups without me. All of this has been known to happen. I'd rather know what the expectations are ahead of time, rather than have somebody *hint* at what they want. I think being direct is hard for people. I think it just reflects the American attitude towards sex. They can't talk about sex, they can't say, 'What we want is this, this, this...' They should just go make pornography [affecting a mock-reprimand intonation]. 'I know, go over there.'"

Jane has turned down projects where she felt prospective employers were not being as forthcoming as they should be. However, she has gotten caught up on projects where she signed contracts, and just got in too deep to turn away, especially when the money was needed. "Women in this



"AFF" writer composed me to Ian Hunter. That's flattering but I want to be recognized for work on my own merit; unprecedented in the Impresario I make."

town get thrown these options now. If you want to direct, if you want the experience, then you can take that experience on a film that maybe is questionable—an erotic thriller, whatever, and basically turn it into a very positive working experience, where you get your chops up and really learn more how to direct and get people to do things. Personally, I find the sex stuff just hilariously funny."

In terms of how Jane personally would film an erotic picture, she likes to take it to what she calls a more "disturbing" level. "They probably expect me, as a woman, to be soft and sweet and I thought, 'No, it's supposed to be out there.' So, in regard to the angles and technical process, she makes it pretty. However, Jane yields to a raw but tasteful interpretation of the scenario, which absorbs the viewers into the realism of the scene as opposed to just

shoving hardcore sex in their faces. "I don't think that guys would necessarily get off on it. I decided to make this tough. Any scene that requires sexuality, go for it... I just think it's kind of a level of honesty."

"I've seen what male directors do with similar material. The guys in question must be repressed in some way—I'm not saying all of them, 'cause that's not true. I just mean that, a lot of times, there's strangely more of a decision about, 'How can I make this titillating in such a way that I would get off on watching this?' It's a reflection of the guy's own attitude towards voyeuristic material, versus taking it into what really could happen. What seems so out of context is actually overly bright lighting, which really wouldn't necessarily happen, and a specific little breast shot or something—something jumps out at the

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"Women get thrown these options; if you want to direct, take your experience to a questionable film—an erotic thriller. I find the sex stuff to be hilarious."

doing certain things, it moved along pretty well on a technical level after awhile. It just taught me more things about making movies."

The actress insists the admittedly gratuitous nude scenes would have been even more discomfiting had the director been male. "Unless," she stresses, "he was extremely, extremely sensitive—or if he was gay I'm serious. Having one more masculine presence in the room, and knowing that he's the one running the show when the producer's not around, wouldn't make it much easier. You really don't feel like you have any moral support then. Having Jane there—another woman who was a ware of the self-consciousness of the body—well, she could really identify with that. The director, if he were a male, could maybe imagine having to stand there with his pants down. But it's a stretch. A woman having her shirt off is not like a man having his shirt off. Having a woman there was a wonderful asset to the whole production."

Rappaport acknowledges that much of *LITTLE WITCHES* was pruned or recut prior to its December '96 debut. "Yes, it was altered. There were some last-minute decisions made... it's the producer's cut. He even talked to some of the artists, including myself, after seeing certain dailies. He wanted it to go in a certain direction, and knew where it was going in the marketplace. He wanted it done a certain way."

Donald P. Borchers—aka Ac—financed the production. "If it's their money, they have final cut," deadpans Rappaport in a VIL-

LAGE OF THE DAMNED register. "It's their project." Any conflicts between the producer and director? "I couldn't really elaborate on that. I don't want to alarm anyone."

There was less friction at home, where Rappaport screened a rough cut of the film for her mother. "She started to laugh when she saw the nudity. Then she just sat there saying, 'Oh my God, oh my God...' for about five minutes. But she has a European mentality as far as nudity goes. It's not as heated-up as it's made out to be in America."

Subsequent assignments have scotched nudity, including her featured role in *FOR MY DAUGHTER'S HONOR*. "I'd like to be associated with the same sort of things Meryl Streep has done," says Rappaport. "I

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LITTLE WITCHES: "I wasn't comfortable—I was bothered by the nudity."



WOMAN IN THE MOON

MEET FEMME FATALE, JOCELYN SEAGRAVE; SOAP STAR, SCREENWRITER & S-F SIREN WHO DIGS HARLAN ELLISON.

By DOUGLAS EBY

She describes science fiction as an anecdotal "horn of plenty"; only the genre's translation to film is binding. "I think the range is infinite," opines Jocelyn Seagrave, "but we're only able to tell certain stories because we can only film certain things. In books, it's a little different. But it's hard to show creatures that don't exist in the same dimension that we do, although I would think our fantasies could take us there."

A creature's visual manifestation is sometimes determined by the extravagance of a movie's budget; however, Seagrave is quick to remind me that "some of the greatest science fiction movies, including the first TERMINATOR, and even the first ALIEN, were not done on a big budget. It's more about the imagination that goes into it, the concept and whether people find it believable. And I think we're doing that in MOONBASE." The aforementioned film, directed by Paolo Mazzaucchi, chronicles the attempted escape of convicts from an intergalactic penal colony; the Moon is a compost for exiled criminals and garbage. "It's a fact, you get distracted by the special effects in science fiction films," she



"I get to wield a huge gun in MOONBASE. Not that I'm pro-gun but when the Earth is about to be blown-up with nuclear weapons, it's okay to pull a gun."

continues. "I think the best science fiction films are ones where the effects are not drawing attention, they're just there—just a matter of fact, part of the landscape."

Cast as Dana in MOONBASE, Seagrave is confident that audiences will empathize with the character "because she really likes crew chief John Russell [played by Scott Plank]. This is set in the future, but I think it's still really hard for a woman to be taken seriously. As a result, she has kind of an edge, but it's also clear she's coming from a place of love—and that's the most important thing."

Seagrave, who recurrently appears on THE GUIDING LIGHT, is especial-

ly fond of her sci-fi heroine "because I have the license to make her as strong as I think she should be. I have some really harsh words for the lieutenant colonel, who's a real sort of chauvinist, and it's so much fun to be able to say, 'Back off!' But at the same time, she's somebody who wants nothing more than to be with her man."

Then again, Seagrave's martial arts training has afforded her a "Back off" chutzpa. I mean, she's earned a Black Belt in Tae Kwan Do. "I'm always asking directors to do something, but it never seems appropriate for the script," she sighs. "I think for a woman to do that, it's still kind of a big deal, it takes the audience's attention away from what else is happening. But I do get to wield a huge machine gun at some point in MOONBASE. Not that I'm pro-guns, but when the Earth is about to be blown up with nuclear weapons, I think it's okay to pull a gun."

"What is strengthening, more than anything else, is the director has made it clear he wants my character to be in a position of power—even if it doesn't mean holding a gun all the time. It's about being the one who's keeping things together. I like that, because I think that's so true about women. I



MOONBASE Scott Park has a close encounter with sensuous Seagrave in his dream. "I think a powerful woman suits her sexuality. That's part of who she is and I don't think there's anything bad about that."

know I'm great in a crisis, and I think a lot of women are. It's important for there to be stories where women play those positions, because it's so true in life that women are incredibly strong, and provide this cohesive force in many group situations, especially in a crisis. Not to say that men aren't capable, but there are plenty of movies where men get to do that."

In addition to her CBS soap, Seagrave has talked plenty of TV credits. Guest spots on *DESIGNING WOMEN*, *SILK STALKING*, *WINGS*—you name it. *MOONBASE* is actually her second sci-fi feature, her initial genre film. *CHASE MORAN*, has just been submitted to the ratings board. "I think it's kind of interesting that people see me in a science fiction setting. It's fine with me. In *CHASE*, I also play a 'brilliant, beautiful scientist'—not a bad way to be typecast," Seagrave laughs.

"I have a little theory about why people see me in futuristic movies. Do you remember the cover of *Time* magazine from a couple of years ago [Fall '93 special issue]?—the one that said what people are going to look like in the future, once everyone will be combined and the world becomes a melting pot? The person on the cover, this sort of com-

posite, looks kind of like me; kind of dark, and my mother is Burmese and my father is American—but I think Seagrave is Norwegian. Usually, people can't place where I'm from."

Both of her parents are writers and, as a youngster, Seagrave's nose was perpetually stuck in a book. During her adolescence, she "really got into some science fiction books, it seems like a natural progression to be in this film. I remember reading Harlan Ellison and loving it, being so fascinated. I think it appealed to that part of me that wanted to believe there was more out there. Plus, I believe that anything can happen, we know so little. And that's exciting. So to me, it's not that much of a stretch, because I think one day we will find that other realities exist. I think it's kind of neat to think

"In a lot of roles I've played, sexuality has been a big part of it. But my *MOONBASE* character is all business, it's interesting not to wear a tight, little dress."



JOCELYN SEAGRAVE

"Though *MOONBASE* is set in the future, it's still really hard for a woman to be taken seriously."

about these things now."

She doesn't closely follow reports about crop circles or other stories related to alien visitations. "Nevertheless, I definitely believe anything is possible. I don't necessarily think it's the way we imagine it to be, whatever it is, I think we'll end up being surprised. But I look at it in kind of a mystical way, it may not be exactly aliens as we've seen them personified, but I do think there's a lot of energy in the universe that can take a different shape. It's important for us to be open to that. It's one way to say, 'We're just people, we don't know everything.'"

Upon hearing the p.r. description of her *MOONBASE* character—"Dana, the beautiful power executive and computer whiz"—Seagrave can't resist a giggle. "Of course, always the beautiful, brilliant scientist genius. There are so many of these. In real life, I actually do use computers every day, I write and use scriptwriting software, and I'm online a lot. And I do a lot with a site called Hollywood Steak Exchange, in which you play the market based on movies. That's a lot of fun."

The actress has written her first script—no surprise it's fueled with "a strong female lead"—and contributed a short story to an anthology of women's literature. Her first stage play, *Daughters of Lear*, was produced last year at a Virginian festival. Seagrave is adapting her scenario, which involves "three sisters and their Lear-like father," into a screenplay.

One footnote. *MOONBASE* preempted Seagrave, for the first time in her career, to slip on a uniform. "It's interesting because, in a lot of the roles I've played, the sexuality has been a big part of it," she notes, "—and as this, it's not a big part of what Dana is doing. She's kind of 'all business.' So it's interesting to not have on some kind of tight little dress; I think it's good." There is, however, a dream sequence that offers Dana

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TIFFANY SHEPIS



"Taking one's clothes off doesn't mean a loss of respectability—if one seeks for the right reasons. These reflect reality, the essence of reality."



and, in reality, strap, for
maximum sex isn't this
till now to be considered
with absolute or per-
formed in quick cuts.
You gotta make it real.

**CLIMBING FROM B-PIX TO PEDRO
ALMODOVAR, TO HOLLYWOOD.**

BY RONALD DALE GARMON
PHOTOGRAPHY BY DUANE POLCOU

"I just want to do 2 or 3 films that people will remember 15-20 years from now. Something that'll be really good, either an A-film or cult classic."

The first thing one notices about Tiffany is that people stare at her, and not only at places like last Halloween's Chiller Con—that's purely a show-biz gig and she's phenomenally good at it. Tremor Entertainment cannily positioned its table next to the main elevators at the Meadows Hilton; Tiffany, the company's spokesperson, created great knots of building-code-sized congestion as she posed for numberless photos and flirted sweetly with costumed—and suddenly awkward fans. Strutting her lithe, mock bad-girl nightclub walk before the corporate logs, she would often stop to giggle with unaffected glee and wonder at the havoc she caused.

Tiffany Shopie is 5'1" and brunette with limpid, clever green eyes. Determined and unfailingly merry, she has the sort of wise-ass pout that evokes, at once, innocence and experience...wide-eyed aspiration wistfully coupled with a definite feeling that things will work out, just as she always figured. Not quite the typical horror-show doxy—all heaving breasts and mad, pinwheel eyes—Tiffany's style of assertive, mischievous sexuality has little to do with the standard horror stereotype of endangered virginity; her persona is not nearly vapid enough to inspire the usual masculine fantasies of dominance and possession.

"I don't see anything wrong with exploiting your own sexuality in film. But, if that's all you've got to offer when opportunity knocks, you're fucked. Sexuality looks ingenuit. What happens when you turn 35? Talent is timeless."

In terms of the genre, she's unique and that's done wonders for her career so far. Her brief association with Trama included a role in the splatterpunk **TROMELO AND JULIET** and a stint on the Tromaville Cafe monthly series.

She's been active in the horror genre since **THE SHACK**, an NYU thesis project that served as her debut film. A four-babes-in-peril picture, Tiffany "played the bitch" when she was only fifteen. After a "horrible" shoot, the company parted with the usual "we'll keep in touch" pleasantries. Tiffany thought little of it until she happened across a casting call in Backstage. Turned out that Manuel Toledano, wardrobe supervisor on **THE SHACK**, was wearing dual hats as writer/director of **SHAM-POO HORNS**; he had already helmed **SOLEDAD**, **SOLEDAD**, which caught the attention of celebrated director Pedro Almodóvar.

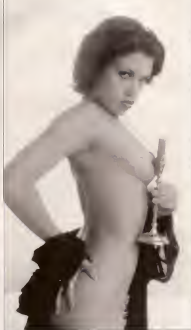
"I got a call, like, the day after I mailed in my photo and resume," recounted Tiffany. "The casting director handed Manuel my pic-

Sheets dropped her bombshell facade (l) to portray an alien of **GENERATION X** (lower right). "The p.r. is scary, but my role is more glitz."



ture and said, 'Wow! This girl looks exactly like what you were looking for in Amy's part! Manuel had written the part with me in mind and totally had no idea how to get hold of me.'

SELAMPOO HORNS—the title refers to the cute trick we've all done in the bathtub while washing hair—is the first American film credited to Almodóvar. The director/producer has earned his international celebrity, and/or notoriety—as a result of his female-oriented, character-driven sex farces like **LABYRINTH OF PASSION** (1982), **TIE ME UP, TIE ME DOWN** (1990) and the riotously funny **WOMEN ON THE**



X: 'I'd say Sherry Fenn, a shaming actress, is one influence. My mother is similarly inspiring.' 'My **GENERATION X** character is a challenge, she's really quite extreme.'

VERGE OF A NERVOUS BREAKDOWN (1988). Along with his outrageously overdrawn characters, Almodóvar's plots hinge upon a manic Shakespearean blend of spite, vengeance, murderous jealousy and possessiveness all converging into a spiral of double and triple sexual crosses.

Toledano's script, a three-part omnibus, traces the effect of one messed-up night on the interconnected lives and sexual allegiances of a group of Manhattan nightclub habitués. Situations include a sympathetic drug

queen with AIDS, a desperate and surreal gay sexual pursuit that weaves in and out of the narrative, and a disillusioned writer who decides he's too old and jaded for the whole giddy scene. The New York nightclub, with its stylish mores, gilded hierarchy, and torrent of faces and poses, promises a gaudy *mise en scène*, it's a drug-fueled showcase for the usual Almodóvar obsessions. It's also a milieu that Tiffany knows very well. 'I play Amy, a NYU student and club-goer who's just starting to get a name for

herself, just starting to get combed into the clubs—so she kinda thinks she's all that.'

'Tony is her ah, naive roommate and she decides one night she's really going to bring him out. She's really into the drugs and she's trying to get him to do some, so she shows-off and takes a little too much.' Amy, whacked on ecstasy to the point of whirling dementia, is taken back to NYU by Tony, eventually 'blacking out, but still conscious.' She leaps out of the dorm room and starts walking down the

street in her nightgown. 'I'm barefoot, and almost to the point of overdosing I walk from my place, that's supposed to be on 45th and Broadway, to the Brooklyn Bridge. I wind up being hit by a car. My roommate tries to find me and goes back to the club. There's all types of flashbacks, like what he thinks is happening to me; so when I die and even after, there's these flashbacks. It's really intense. It cuts back and forth between these roommate stories, yet there's like a million-and-one small characters in there.'

Most of the actors "aren't actors at all but playing themselves" and required periodic infusions of "K and blow" in order to jump-start the muse. 'You had to have the production managers literally go to everyone's house in the morning, get their keys, put them in the shower then drive them to work...you're sitting there and you're waiting, and all they're stopping for is somebody to come onto the set and give them some blow. That was a pain in the ass.' Almodóvar screened the dailies in Europe and—through a translator, via trans-Atlantic conference calls—praised Tiffany as 'one of the best people we've worked with yet' and wants to work with her again.

The experience was, on the whole "the biggest break I've had yet," but was not without a sense of cinematic vertigo. 'It's like, while running in long shot through Manhattan's meat district in nightgown and bare feet, missed Toledano's megaphoned "Cut!" and found herself squashing through the heedlessly discarded arteries and guts that litter the sidewalks. That just happened to be the day the Spanish crew had tripe soup for lunch. "It's chicken! It's chicken broth!" they told her, but

"My first nude scene? HEAVY BLACK SMOKE-STACK; it's non-exploitation. Like real sex, you're not always stuck in a negligee; it'd be very stupid."

she wished she had opted for paces with the extras.

SHAMPOO HORNS was screened for a U.S. distributor in January; Miramax, Paramount and New Line are interested. Meanwhile, Tiffany, ever busy, is looking forward to appearing in an off-Broadway production titled *Faust, the Devil and Rock and Roll*. True to her "bad-girl" persona, she's playing one of Mephistopheles' groupies. "It's more extreme, more out there than any previous version. We do what all the others wouldn't do." She's currently wrapping *GENERATION X*, a coming-of-age character drama shot in New Jersey by Ted A. Bohus. This film is not only a change of pace for the director of *VAMPIRE VIXENS FROM VENUS*, but further polarizes its star from the antiquated "Scream Queen" image.

When I broached that subject at our interview, conducted at P&G's Bar near her apartment at Central Park West—a cheerful place where they all look after Tiffany ("I bring all my bad dates here!")—she snorted prettily and rejected the whole notion. "Scream Queens? First, my films have not yet been released so no one knows whether I scream or not. Second, I've never been in these kind of fanzines!" She's turned down several parts in exploitation films because "the roles aren't really intense. It's not like you have to do



"Given the chance to remake a film, it would be LEGEND OF BILLY JEAN; she was a rebel, she didn't care what people thought about her."



research or anything like that. I like a challenge, something interesting." Her favorite director is David Lynch and her favorite film is *BLUE VELVET* (not altogether a surprise, considering she was stalked—for 15 blocks—by an ardent but clearly deranged admirer who barked like a dog).

Her preference for projects that wield a knife's edge of gritty outré is evident in *HEAVY BLACK SMOKE-STACK*, a moody, impressionistic piece. She plays Tami, a repressed, dreamy New York street kid with a voyeuristic curiosity about other people's lives. She falls in with two attractive lowlifes, named Trant and Estrogen, and they transform her lurid fantasies into ugly, unmanageable reality. "I start the film out in pajamas and big sweaters, still attractive and very pure, though you can tell her mind's not pure. By the end, I have bleached blonde hair, real short and spiked-up and with the kind of clothes I wear at conventions." Tiffany describes the film as "surreal. It's about the denuding of the soul."

Tami's fall from innocence is depicted via many metaphorical references to filth and spiritual degrada-

L: "My signature costume, seen close and women, who couldn't squeeze in the same outfit, under city bulge." *St. Posing for GENERATION X.*



"You're sitting there, and you're waiting, and all they're stopping for is somebody to come onto the set and give them blow. That was a pain in the ass."

tion, and the part afforded the actress her first dignified opportunity to perform a sexual liaison. "It's my first nude scene. Like when you're having sex for real, there's not always a sheet covering you. You aren't always in a bed and you're not always wearing a negligee. That's pretty stupid. In this film, it's neat and not exploitative at all. There are two people having sex against a wall and they're naked. I'm with the bad guy and I'm thinking of the good thing I had before I came over to this guy's house. There's a lot of intercutting between us having sex and her memories." Though hardly reluctant to divest for the film, Tiffany admits "It's not the dream of my life to run around naked on movie sets." *SMOKE-STACKS* was directed by James Moxulio and is set to have a New York premiere in April.

Tiffany professes her indulgence, between pictures, for horseback riding—as well as rollerblading and minortoring to the needs of her fierce, three-pound Yorkshire terrier, Troco. This past Thanksgiving, she catered to the homeless at a Bowery soup kitchen, serving dinner and scrubbing sticky gravy pots. She's studied Ju Jitsu for nine years ("I can kick some butt") and still does nightclubs occasionally. "All the clubs have gone downhill...the limelight closed

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"I won't do nudity for exploitation films, there's no need for it other than being another naked bimbo; I've seduced into it by a great script."



ALICE KRIGE BORG QUEEN

FIVE MONTHS AFTER "STAR TREK: FIRST CONTACT" DEBUTED,
LE BORG FEMME DISCUSSES THE INTERNET LEAK & THE RUMORS.

BY JAMES VAN HISE

Starting out as a mystery, it remained a pivotal element of *STAR TREK: FIRST CONTACT*, the introduction of a previously unseen facet of the Borg collective—the Borg Queen, played with some effectiveness by Alice Krige.

The actress explained this "surprise," which should have unfolded on film, was prematurely disclosed—only one month after cameras rolled—when the script was posted on the Internet: "In spite of the high security that surrounded the script, it was leaked. God knows how that happened but it was out there. The Borg Queen was meant to be this big secret, and it was their plan actually not to tell anyone about it until the picture was released. It was meant to be a total surprise, and then they changed their minds and decided to include the idea of her in the trailers and whatever."

Though buried under layers of latex, Krige insists the makeup wasn't a distraction—matter of fact, it abetted her development of the Borg Queen. "The makeup, actually, was like being given a gift because it was a wonderful tool to work with. I must say that when I discovered that I was going to be wearing prosthetics, it made me very nervous. The script had said that the Borg Queen wears no makeup, however she will be bald, and I thought, I can handle that. I'd like to be bald."

"I was working in Toronto and got a message saying that 'When you get



"It's fun to play strong characters and break the rules, by traveling to explore pure power, just lasting after power."

back, we need you to go to Paramount and get a life mask done" and I thought, 'What for?' Because I personally find it hard to work through prosthetics. I got there and they did the cast and I said to Michael Westmore, 'What's this for?' And he said, 'It's your head.' And I thought, 'Oh, no.' I said, 'Can I see what you're doing?' and he said, 'Sure.'"

"Scott Wheeler, who created it, is in the makeup department and he's got the sculpture, and I found it fascinating

when I saw it. He explained the coloring that he wanted to use, and there was only one thing that I asked him to change and they did that, otherwise, I thought it was perfect. He had gotten it just right. I hate to think what Scott dreams about, but that's what he came up with, that he drew out of his imagination. I found it extremely helpful."

"We'd had experiments with the head, tried out the body and had the lenses made, and then there was a day when we actually put it all together. We were waiting for Rick Berman to come and look at me, and we were all in a big makeup trailer with wall-to-wall mirrors. They put in the lenses, which was always the very last step in the procedure, and I blinked and I saw myself in the mirror and thought, 'Wow! This is very frightening!' And in that instant, I caught sight of everyone's face reflected in the mirror, and they all went [gestures that they looked startled]—and I thought, 'Wow! They've scared themselves! They created it and they're scared!' So I figure that everyone else is going to be as well."

One of the more baroque aspects of the Borg Queen was her gray, mottled skin tone, which was achieved with a spray-on application. "It's a particular makeup that's been developed specifically for this, to be able to spray it on," Krige explained. "The pigments are the pigments that tattooists use, and it's rather beautiful. It comes in little glass bottles and they fix a little nozzle onto it so it can be literally spray-points you. They did a white layer first, and then a kind of bluish of skin color in



Krige's Borg Queen & Osta (Demi Spiner): "Brent was so involved in the storyline, generating as detailed a relationship as possible between our characters."

there, and then he started to make all the molting and the shapes with gray and with tape. That probably took about an hour and a half."

But Krige's transformation was only half the battle. Each working day concluded with the painstakingly prudent removal of the makeup, circumventing bruised skin or chafing. "They take it off with two procedures, and they're so kind," Krige stressed. "They really turn themselves inside-out to see that my skin was not hurt and that I was not uncomfortable."

And so it would take two hours to get it off at night because, apparently, if you don't take it off very carefully that's where you get potential damage to the skin. The head they couldn't destroy—they only had 3 heads, so they had to protect the edges of the head. But the edges of the head were overlaid with another piece of prosthetic, so they could take off these edges around my eyes with a kind of oil that's very soft on the skin, but it destroys the prosthetic. And then

the edges of the actual head they would take off with alcohol, but they went to great lengths to insure that I was comfortable."

Considerably more problematic were the trials incurred by the Borg Queen's black body suit, which required on-the-spot makeovers. "I, in fact, had two suits," noted Krige. "The first suit was excruciating. We practiced with it, put it on me and had the hardest time getting me into it. It took three people to pull it on. They would hold me under the armpits and I wiggled down into the

suit, and then they'd lift it up over me and zip it and I was locked in there. It was tolerable for three hour stretches and then, the first day of production, I worked a twenty hour day. I was very close to passing out by the end of it, because it had done something that was unexpected to them, apparently, hard rubber—which is what the first suit was—doesn't usually shrink. But this one was tighter and smaller than me, so I was like a sausage inside there. It was so tight that my hands swelled to such an extent, you could no longer see

knuckles. There were no wrinkles left. My skin just filled up with fluid. We had a hard time getting it off because my hands and feet were so swollen, and we finished that day at about 1 o'clock on Saturday morning."

It was obvious to the crew that sealing the actress within a hard rubber suit would hardly be a viable option, hence, the technicians volunteered to reenvision the Borg Queen. Krige extolled the tireless efforts of the suit unit. "Todd

"I don't know what they saw in me that made them think that I can be the Borg Queen, but here she is. No, it's not something that I've ever sought out."





Krige's Borg Queen comes together in *CONTACT*'s most hyperbolic scene: "It took 4 months to 'melt' dual shots, including a scene lift, into a composite. 'She describes the 'wiggling spine' (p. 56) 'peculiar'."

Masters' team went back into the workshop, and they worked all weekend in relays and made me a new suit in soft, foam rubber. The reason they hadn't done that in the first place was because they were frightened that it would tear and, of course, it did tear. As a result, I had a constant retinue of people with glue bottles in one hand, and paint brush in the other, running repairs. Invariably, by the end of the day, the suit had been glued to me just because there were little tears that happened and they would glue it down and sometimes they glued me as well. We actually had a blast. I had so much fun with the Borg Wranglers, as they

called them—people who wrangled the Borg Queen. I had a retinue; I had someone for lenses. I had someone who took care of all the battery packs because I had three battery packs that all started in different positions—but ended up in the vicinity of my butt! Whenever the camera wasn't rolling, someone had an arm down my back messing with the battery pack.

"There was someone who had a huge tube of K-Y jelly and a sponge; they were always rubbing me with K-Y jelly so I would be shiny. Then I had someone constantly repairing my face. I had someone checking out my feet all the time because the feet were always



coming unstuck, and they were always gluing my feet back—and then there were the people who were gluing me.

Rolling her eyes, Krige admitted, "That was the most boring thing—I was never alone. From the time I set foot on the set, there was someone touching me, looking at me—or looking *here*, there, I was constantly touched. There's a certain moment when I just let it wash over me, or I would have gone mad. But we actually had so much fun. I have a lifetime supply of dirty jokes. I got told so many jokes in these four-long stretches, where I sat in the makeup chair. I'm set for life, now."

Indispensable to the film's promotion, and recurrently visible in the TV spots, is the scene where a disembodied Borg Queen literally comes together, Krige related the shot was photographed sans complicated technology or traditional cutaways. "When they made my body crut—because that's what the suit was made over—they also made a little Fiberglass cradle that came to the mid-thigh, and they also



"I had three battery packs that all started in different positions but ended up in the vicinity of my butt."

made a false chest. So that was glued on to me, and then they put me on the cradle, strapped me into it and wrapped me up in blue screen material. Then the cradle was on the end of something rather like a Lemna Crane—a huge crane on a track—and I was wafted up 120 feet into the air, and then they brought me down and they had to hit a particular mark. So that was the first section of the shot, and all of that is done by a computer-controlled camera head so that the computer has a memory of the camera movements.

"And then the second part of the shot is of me walking away from the moment where my head clicks in. So they do that and then they do a pass without the crane—without me!—with just the empty set, but the camera is moved by the computer; the movements are recreated by the computer. Then Industrial Light & Magic marries the two. Rick Berman told me yesterday that we did that shot on about the 20th of June; they had a team of people, working exclusively on that shot, and they didn't deliver it until late October! It's taken them four months to marry it, but it was kind of magical, wasn't it?" Though she was privy to the optical development of the scene, Krige was impressed by its embellishments...like the metal spine of the Borg Queen wiggling before it connected; "Very strange. Very peculiar," she readily laughed.

Regarding the scene where the Borg Queen appears seems to be seducing Data...sorry, but Krige declines to confirm that the couple achieved Borgasm. "That's kind of lost in the mist. I don't know!" But she scotches rumors that racist footage was either shot or left on the cutting room floor. "No, we wouldn't have gotten a PG-13 if that had happened. I can assure you."

While Ms. Krige has played a major character in the modern incarnation of the STAR TREK universe, she was basically unaware of the series and paid little attention to the phenomenon until quite recently. But don't chalk it up to naivety: Krige was raised in a region of South Africa that was denied access to TV. "The year after I left was the year that television arrived. So I grew up completely innocent of television...and STAR TREK! I only really, really paid attention to it when they asked me to come in for this." Krige, however, does save her adolescent liberty from commercials and Saturday morning cartoons. "Absolutely I have

ALICE KRIGE

"Did my character and Data achieve Borgasm? That's kind of lost in the mist. We shot nothing that exceeded a PG-13 rating."



"I never thought of GHOST STORY (A & B) as horror. It was a wonderful place to stalk and be a part of. It's interesting that so many people have seen it and many people remember it."

no junk in my brain at all!" she grinned.

Twenty-one years of age when she departed from South Africa, Krige proceeded "to acting school in London and then started work there, but almost immediately started working in both places. I made CHARIOTS OF FIRE and then did some American television that was shot there. Then I came [to the U.S.] and made GHOST STORY, and then decided to work in the theater and spent two and a half years in the Royal Shakespeare Company."

Following her stint on the boards, Krige resumed her film career: "I did a run of work, which lasted for about eight years, that was all American. I was living in England and working in America, and the reason why that happened is kind of complicated. I sub-

sequently discovered that my English agent came to the conclusion that she'd lost me to America, and just stopped putting me up for work in England—but she didn't tell me. I discovered what was going on, one day in a conversation, when she just said to me, "There's no point in putting you up for it because then I'd have to share the commission with your American agent." I suddenly realized that it wasn't that no one wanted to work with me, it was just that she hadn't put me up for work. And, with great sorrow, I parted company from her because I was very fond of her. We came to live in America, not on my account, but on my husband's account. And then I started working in England, again. So, to my great joy, I'm going back and forth at the moment, and working there once a year and then wherever else. I hope I can maintain that balance because it's a great joy to go back and work there. I've managed it for three years and I'm holding my breath, and really hoping it'll continue."

But in spite of memorable genre roles—SLEEPWALKERS



and the aforementioned GHOST STORY inclusive—Krige doesn't profess an allegiance to sci-fi or fantasy films. "I don't know what it says about me. I don't know what they see in me that makes them think that I can be the Borg Queen, but there it is. No, it's not something that I've ever sought out. I never thought of GHOST STORY as horror. I thought of that as a story about someone who had been murdered, and somehow needed to put it all to rest before she could move on. SLEEPWALKERS was different because it kind of takes the piss out of the genre, which was what was fun about it. But it is fun to play the very, very strong characters. It's really fun to be allowed to break all the rules, and very interesting to be allowed to explore pure power—just lusty after power. I get quite a kick out of it." □

KATT SHEA

Actress Turned Director

TRANSPLANTING HERSELF BEHIND THE CAMERA, SHE'S HELMED SLEEPERS, PSYCHO/STRIPPER SAGAS AND SCI-FI.

By DAN SCAPPEROTTI

Her legacy still impacts Roger Corman & Co.; yep, producer Corman still hires apprentice filmmakers to photograph pick-up shots at L.A. strip joints, and edits the resultant footage into films. "I bet they're cursing me the whole time," she laughs. "They're probably saying, 'Thank Katt Shea—she started all this.'"

Shea, one of only a handful of female directors, pioneered the profitable "psycho/strip" subgenre; pretty radical for a femme who was raised in a quiet suburb of Detroit. Upon graduating from the University of Michigan, she packed up her trusty Volkswagen Beetle and drove west. "It's really boring outside of Detroit. I



LAST EXIT TO EARTH: "Roger Corman said he'd be directing a 'terrible sci-fi Italian movie.' The thing I'm proudest of is how economically it was shot."

was 19 years old and I wanted to experience life." Although she aspired to be a writer, Shea was lured into acting by an agent.

"But acting is really not my thing," she admits. "I got a few jobs here and there, and I was a nervous wreck while doing them. Every movie I've done, I've had a little part written for myself to play and—at the last minute—I cast somebody else because I just don't want to do it. But when I had to act, I'd get into the worst mood. Everyone would go, 'Look out! She's acting today.'"

Cast as "Estrella" in Hector Olivera's *BARBARIAN QUEEN* (1985), Shea was "a kind of comic relief character." Blink and you pretty much miss her in *SCAR-*

FACE; most of Shea's virility, as "The Woman at the Babylon Club," wound up on the cutting room floor.

When pressed to recount *HOLLYWOOD HOT TUBS* (1984), Shea's reply is the patented comeback articulated by other survivors of the T&A comedy ("Can't we drop this?"). Shea claims one producer's duplicity prompted her participation: "It was a crazy thing because I really felt fondly about the director, Chuck Vincent. A producer told me that the director really wanted me to be in this movie. So I agreed. Later, the director told me he didn't want me in the movie. He didn't think it was right for me. I ended up doing it because I really thought he wanted me to do it. It's very

funny, but it was just a very difficult thing to do—especially for someone who's not a performer to do something that was so risqué."

However, Shea's writing aptitude shifted her career behind the camera. Losing a friendly bet, she found herself pacing in front of a strip club. "A friend and I tried to think of the worst things we'd make each other do if we lost the bet. He thought—for a woman—the worst punishment would be going to a strip club."

Her buddy, proclaimed the victor, offered to let Shea off the hook. "I said, 'No. I lost the bet and I'm going to do it.' So I went in the strip club and I was the only woman in the place. I think everyone thought I was an off-duty stripper or something." The first act concluded with Shea reevaluating her opinion of strippers: "They just kept getting better and better. They were like frustrated artists putting on these incredible shows for an unappreciative audience, an audience that was basically just waiting for the women to take their clothes off. And the strippers were putting so much into it, each putting together an entire act with a 30-second finale where they take their clothes off."

Shea wrapped her experience in a murder mystery scenario and delivered it to Roger Corman. "I wanted to show that what goes on in

Katt Shea: "The big challenge on a Corman set is always the schedule."



HONEY GREGORY

SHE'S TNT! JOE BOB BRIGGS' "MAIL GIRL"—A COLLEGE HONORS STUDENT—ON TV VIOLENCE AND PLAYING DUMB.

BY DAN CZIRAKY



Gregory alerts Joe Bob Briggs to their change of address: the TNT network. "My Mail Girl character is his creation—it's pretty much left up to Joe Bob."

It's old news, but still the big buzz among drive-in addicts, vacating his lodgings at The Movie Channel, critic Joe Bob Briggs parked his trailer in TNT's Friday night late slot. Yep, he's the host of *MONSTERVISION*, a double or triple-feature miscellany; Cronenberg's *THE FLY* may be billed with *THE SWARM*, the latter a "bee"-film so bereft of merit that it locked the "disaster" cycle into a deep freeze (have you noticed '97 is the year of the "bug thaw"?). The really bad news: unlike his former tenure at that other cable network, Briggs is saddled with censored (R-rated) movies. The really good news: Briggs has reunited with Honey the Mail Girl, his Movie Channel sidekick who's habitually clad in short-shorts and a low-cut top—definitely not regulation letter carrier wear. They've resumed their familiar routine. While Joe Bob vocally responds to his viewer mail, the cameraman loots it; Honey's bosomy presence monopolizes the one- and two-acts. Concluding the segment, Joe Bob shoots her a goofy half-grin, and Honey nails him with seccid hahy blues that clearly communicate, "Not in this lifetime, cowboy."

"She—the Mail Girl—kinda likes Joe Bob," says actress Honey Gregory. "She kinda thinks he's cute, you know, but she just teases him. She flirts with him a little, but she never would go out with him. He asks her out all the time, and she always blows him off. She just kinda likes leading Joe Bob on, giving him something to think about."

Five years ago, Gregory was introduced to Joe Bob aficionados on The Movie Channel—but not as The Mail Girl. As host of *DRIVE-IN THEATRE*, Briggs awarded The Hubbies—enraged Chevy hubcaps, the drive-in equivalent of the Academy Awards—to victors of B-movie categories, including "Best Psycho," "Broadest Actress," et

al. Briggs was shelled by Gregory, debuting as his personal attendant. "Well, the Hubbies was always just kind of the B-blondie who brought out the little envelopes," she explains in her Texas twang. "Joe Bob would say, 'The envelope, please.'—you know, that kind of thing and I just kind of looked good, not a really difficult task or anything. I did the Hubbies for three years in a row, and then they didn't do them. Instead, they had been talking about making Honey a regular character on there. They called me up and they wanted me to start being on every show. I don't know how it came about or whatever, but Joe Bob decided to add that. Finally, he created something for me to do."

Gregory, a native of Fort Worth, Texas, has been modeling and acting for the past few years, but preferred a show business career since early childhood. "My father was in the Air Force, so for the first ten years we did a little bit of moving around. I was just a little girl. We lived in Waco, and then we

HONEY GREGORY

"I hate it when people assume, because I'm blonde, blue-eyed and attractive, that I'm dumb."

lived in Madrid, Spain. It was wonderful. We moved back here by the time I was nine and a half.

"I've always wanted to be in the movies. I had this big crush on Elvis Presley. I wanted to grow up and be a movie star so I could be in the movies with Elvis. I was heartbroken when I was twelve and he passed away."

Gregory, an honor student at Southern Methodist University, is focusing on a Business Finance degree with a probable education in law school. "I am so busy right now, trying to finish up this semester and get all my scholarships in line, and trying to get things organized to move to Dallas, be-

"Sometimes I have a difficult time doing the Mail Girl because I feel she's a little demeaning to me, but I know she's just a character and a lot of fun."



cause I'm currently living in Arlington," she says breathlessly. "I really haven't been doing a whole lot of other stuff for the last year or two, because I've been so busy with school. I usually do some modeling and acting during the summer, because that's the only time I have to go out and audition."

Unlike most ingenues, Gregory postponed a modeling career. "When I really began modeling, I was like twenty-two or twenty-three. It was something I had always wanted to do, but had never done. After my divorce and the birth of my daughter, I decided to go ahead and pursue my dreams. I've always been a late bloomer. I usually do things kinda backwards."

"I did very little print work. I started out doing that, but I really wanted to do commercials. The first agency I was with went out of business. The next one I was with was Norton, which also went out of business. That's where I met Ivette Stone and Nancy Campbell, and then they opened up their own business and they asked me to go with them. Then they split—you know how it is. I just stayed with Ivette the whole time and, knowing I really wanted to do more commercials, she sent me out on more and more auditions. For the first couple of years I did really well, I landed a lot of television commercials and music videos, things of that sort. A lot of them were karaoke videos. I did Hippy-happy Shake for the Georgia Satellites. I've appeared in a few sitcoms and other shows. I did WALKER, TEXAS RANGER twice. Once I was this cocktail waitress and the other time I was an airline stewardess. I was also on DANGEROUS CURVES. I was a Flamingo, or whatever they called it. It was the Ted Bear mansion and Teddy Bear magazine; it was really corny."

By the time she tallied her second appearance on WALKER, TEXAS RANGER, the CBS series had been targeted for civic "hit lists" as a result of its violent content. "The last time I shot with them was at Meechum



"The shorter your shorts are, and the lower-cut your blouse is, the more guys want to help you with your car battery. It's like the dumber you play, the better."

Fields, and we shot out in a hanger out there," Gregory recalls. "They had this little bedroom set up. I'm talking to my boyfriend, and I'm extracting my [stewardess] uniform from the closet when the doorbell rings and he goes off to answer the doorbell. I get in the shower and this crazed woman, who's going to help this prisoner escape, comes in and shoots him and then shoots me in the shower. All you hear is this *thead* and *ugh*! I get more people asking, 'Is that really you going *ugh*?' Originally, they were going to show me

in the shower, blood running down my leg, going down the drain, that kinda thing. Evidently, they had gotten some complaints saying the show was too violent, and they were trying to tame it down a little bit, so they had the shooting off-camera. You didn't get to see me die or anything!" The actress has nothing but praise for series star Chuck Norris: "There I was, a nobody, coming over to do a scene and he finishes his scene and comes over to me and another actor and says, 'Hi, I'm Chuck,' and starts talking to us. He says, 'Wait a minute, I think I've met you before,' and we spoke for ten minutes or so, and he remembered me from the first time I was on. I thought that was really neat. You tend to think the stars would be kind of arrogant, but he wasn't that way at all."

Gregory was also cast in HEXED (1992), Alan Spencer's spoof of erotic thriller. Claudia Christian, pre-BABYLON 5, portrayed the manic black widow. "I got to Claudia briefly, she was really nice," the actress says. "The part they had me play was the '900 number girl' in a television commercial. I thought it was kinda funny. It's kinda corny, but it was really pretty cool. The high point was—after you've been acting and you've gone to acting schools, and you've done commercials and different things—you finally get to go to a real movie theater and see yourself. It was cool."

"What was really funny was, when it first came out, my best friend and I went to the theater. I think she was more excited than me though I was kinda nervous, because I hadn't seen any of the footage. I had no idea when or where or what they were going to show. We're sitting there, and all of a sudden the whole screen is me, and she starts screaming. 'That's my best friend!' At the end of the movie, she stands up in front of everyone and points at me and she's going, 'My best friend was in the movie!' I'm sinking real low, down into the seat. Meanwhile, she's pointing at everyone going by and saying, 'I'm sorry, but she was

HONEY GREGORY

"We've definitely decided the more cleavage the better; the Mail Girl likes her little, low-cut tops."

in the movie? I was so embarrassed, I could've strangled her."

All these experiences have honed Gregory's skills in her portrayal of the Mail Girl. "She's real consumed with herself," the actress says of her character. "The way she looks and her gaudy little outfits. The Mail Girl definitely gets away with wearing unauthorized uniforms. We just think it's funny because instead of stirring herself in government-issued regimentals, she just wears whatever she wants and sticks her Postal Service patch on there—if there's enough space. While we were on The Movie Channel, the wardrobe lady—DuDe Dunham—did the shopping, and she came up with some good little outfits. We've definitely decided the more cleavage, the better. The Mail Girl likes her little low-cut, little dinky tops. We later added the little bra. I brought colored bras, and so we're letting them show, just a little, here and there. A little peek-a-boo. She has a little Daisy Mae outfit, and the other, more official-looking types of uniforms. She likes a really different, trashy, trailer-park kinda look. She's got that kinda mentality. The big, gaudy, ugly earrings, and thigh-highs, and pumps. She likes that big hair, too."

In addition to her input on the Mail Girl's wardrobe, Gregory has contributed to the development of the character: "Each time we tape, we've been trying to figure out what exactly should the Mail Girl be. It's pretty much left up to Joe Bob. She just kinda follows his lead. I think it'd be fun if the Mail Girl would occasionally play a prank or something on Joe Bob. Maybe she could finally tell him she'll go out with him, then fix him up with some really ugly cream that's, like, overweight with rollers in her hair and wearing a housecoat with fuzzy slippers."

So do the lives of Honey Gregory and Honey the Mail Girl parallel in some capacity? "My lifestyle, compared to hers, is totally the opposite," the actress insists. "I dress very fancy, classic. For school, I dress in jeans and hiking boots. I would never, ever wear



Gregory, who appeared in *HEEDS*, admits "I've always wanted to be in the film. I had this crush on Elvis Presley, and wanted to be in one of his movies. I was heartbroken when he passed away when I was 12."

those things that the Mail Girl wears out in public—for any reason! I hate when people assume that, because I'm blonde and blue-eyed and attractive, that I'm dumb. Sometimes, I have a difficult time doing her because I feel like it's a little demeaning to me, but I know it's just a character and it's a lot of fun. And, gosh darnit, I'm just so good at being a dumb blonde!"

How does a college honors student research the incarnation of the plat-

inum himbo? "I think it stems from when I just started doing the Huk-bies," she smiles. "It was a new character, something I'd never tried before, and it was just fun to be able to go on the set and—no matter what you did—it was okay. Say the line wrong, you could mess up, and the worse you did, the funnier it was and the more they loved it! Honey's just so inside of herself, she really doesn't care about any-

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Bo

JODIE FISHER

BY BRUCE HALLENBECK

Wanna hear something scary? Jodie Fisher insists "there's a lot" of herself in **BODY OF INFLUENCE 2**. Even more unnerving was our introductory phone call: "It's pandemonium!" she cried as her voice drowned in static, "I have insanity going for me!" It was the night that brush fires, fanned by Santa Ana winds, devastated Malibu. "—And that's where my stepdaughter lives with her twelve dogs," related Fisher. "So her dad went and picked her up, with the ten puppies and the two grown-up dogs, and they're all here at my house. And her mom is staying in Malibu, trying to fight the fire and hose down her house. It's kind of crazy!"

Direct-to-video diva Jodie Fisher as the sequel's **BODY OF INFLUENCE 2**, was photographed for an optional campaign 2. "My husband loves it when I get a job, but he'd truly prefer that I never do a love scene again."



DAY OF INFLUENCE

—TICKLED TO BE IN A SCI-FI SAGA—MAY BE THE 'NEXT VANNA.'

It occurred to me that I should prudently postpone our acquaintanceship until Fisher's domestic situation was less lunatic. Or until the fire blew out. But, nope, she adheres to the old "show must go on" adage: "Hey, I've got ten new puppets in my bathroom! Oh my goodness, it's interesting!"

Okay, so jump-cut to her home only a day or two later. Fisher's softly-accented voice is occasionally lost in the howling of her canine houseguests. "Yes, I'm from Dallas, originally. You know, it's funny, because I always used to do talent shows when I was a kid. I would get my sister or my cousins or whoever was around, and I would force them to be in the talent shows. We'd do stuff like *This is the dawning of the age of Aquarius*—And we'd get my grandmother and aunt and uncles—or whoever—and make them sit down on the couch and watch us perform. That was probably at age three."

As a high school student, Fisher did the whole Betty & Veronica/Riverdale routine; y'know—baton twirler and cheerleader. Graduating to Texas Tech, she struck poses for photographers ("But I wasn't that crazy about modeling. It was kind of static").

Her post-college gigs included a stopover in Washington, D.C.: "I got my degree in political science, and I worked on Capitol Hill for the Committee on Narcotics Use and Control. That was kind of fun for awhile. After I tired of that, I moved to Los Angeles. I moved out here specifically to act, but I wasn't quite sure how to go about it."



Fisher as Fox-TV's Vanna White? "It's two days per week, a lot of money and, at this point, a game show that's untold. But garbaging was my problem."

Pondering the seemingly odd mix of politics and showbiz, Fisher distracts the dogs by bursting into shrieks of laughter: "The two really go hand in hand! Acting and politics!" She learned enough about schmoozing and diplomacy to promptly land film roles: "They'd say to me, 'Will you come and work on this for a day?' or whatever." That's how I ended up get-

ting my Screen Actors card. So it was kind of easy in a way, but those jobs were obviously few and far between."

So how did Fisher support herself between films? Maybe waitressing, that risqué "actress wannabe" gig? "I never have!" she grins. "Isn't it bizarre? Well, actually for two weeks in college, I worked as a wait-

ress. But I got my butt pinched a few too many times. So I decided I didn't want to do that. No, I opted for getting involved in commercial real estate, if you believe that! That's how I supported myself. I still have my license."

She debuted in *BIL-LIONAIRE BOYS CLUB* (1987), a two-part TV movie that dramatized the life of convicted killer Joe Hunt: "Marvin J. Chomsky directed it. It starred Judd Nelson, and I played a girlfriend of one of the guys. I actually didn't have any lines. I was just an arm piece. But that was my first taste of the business."

Fisher watched the crew and extras yawn through the set-ups, "but I loved it! The filmmaking process is was not boring at all. If you know anything about Chomsky as a director, he's very cool and always talking to everybody and yelling directions. It was a really dynamic set. I met him and he was very charming. He said, 'I'd like you to be the mother of my children.' It was very exciting."

Promoted to a featured role, Fisher was cast in *BLOOD, SWEAT, AND BULLETS*. Not unlike the Andy Sidaris saga, the low-budget film matched bikinis and ballistics: "That was a film that I shot in Florida for a month. It was hard. I didn't know what a key light was, I didn't know any of the terminology. So I faked my way along, and the director is saying, 'Would you help Jodie out?'—because she obviously has no clue! Of course, I was very insulted. But I didn't have a clue."

Nevertheless, she trouped



JODIE FISHER

"I have lots of sexual energy, but I'm shy about getting naked in front of 18 people and I don't like the camera up my butt. If the scene doesn't look sexy, I definitely don't want to do it."

"I was pleased with BODY OF INFLUENCE 2. I liked the way I looked, the content of the scenes and I really didn't have a problem. I always get easy roles."

through the movie and found her own rewards. "That was a real interesting experience," Fisher recounts. "I played the 20-year-old daughter of an Army general who had been murdered in Begota, and I joined up with this all-female commando team. So we went down to liberate the forces that were trapped in Begota and we kill the bad guys—Communists, of course. So I got to shoot AK-47s and do all this running around and stab people with knives. It was really fun."

The shoot-'em-up offered Fisher some training in "squabbling," you know, getting blown-up good and bleeding like a professional. "I was the most scared about that special effect! I'd heard it's like someone punching you with a fist when the blood squirts go off. But it wasn't bad, it was exciting!"

Maybe she needed some enlightenment regarding film technology, but Fisher was no stranger to firearms. "Growing up in Texas, it's illegal not to own a gun! I've shot .357s, and I can shoot rifles and pretty much anything. I have 25 guns, myself, that I keep at home."

Upon wrapping her action

film, Fisher enrolled for dramatic training. "I thought maybe I should figure out what I'm doing here," she said pensively. "So I started taking acting classes about four years ago. But I'm not really a method actress, I'm instinctual more than anything. I'm a 'less is more' actor. I'm not wildly dramatic."

Her histrionic education notwithstanding, Fisher has been stereotyped as breathy sirens. It all started with INTIMATE OBSESSION (1992). "That film was originally made for Showtime; however, in addition to being shown on Showtime and Cinemax—off and on for the past two years—it's been on Blackbuster shelves. In that movie I played a character called Rachel. It was kind of a BODY HEAT situation, really a lot like BODY OF INFLUENCE 2. She's dissatisfied in her marriage, wants to find a way out. You don't realize this when the movie starts, but she's kind of in cahoots with another woman. Rachel gets this woman to have an affair with her husband, and she takes pictures so she's got her husband—excuse me—by the balls. She ends up having an affair herself with someone whom she

sets up to kill her husband. So there's a lot of devious psycho-type stuff—my favorite stuff."

But the actress has no beef about the malleability of her "bad girl" image. "It really is a lot of fun to play. It's the quintessential Glenn Close FATAL ATTRACTION-type of character." Not playing the girl-next-door persona bought Fisher some prime time, including "a guest role on SILK STALKINGS. I actually played a high-priced call girl and I got killed in the Jacuzzi, which is a great place to get killed."

Well, it was time to flip over the cassette; I killed a little time by inviting Fisher to anesthetize her barking dogs or think up a wacky behind-the-scenes story; she chose the latter. "I guess it was when I was making BLOOD, SWEAT AND BULLETS," she shrugged. "I didn't realize that you weren't supposed to give the director a lot of feedback and argue with him. Originally in that movie, my character was supposed to live. But he got so upset with my arguing with him all the time,

that, well, that's when I got squabbed and killed off! So I learned my lesson the hard way."

The result? Fisher has resisted the impulse to vent. "Some of the days on BODY OF INFLUENCE 2 were seventeen hours," she says none-too-guardedly. "But I enjoyed it. I liked my character a lot and I liked the people I worked with. Probably the most stressful part was that I was engaged at the time and my fiancé, who's now my husband, would come to the set and I was wondering, 'What's he gonna think about this?' I had love scenes with another man and everything. That component of it was very interesting."

So how does Fisher's apoplectic react to those optional (R-rated/unrated) scenes of unbridled passion? She paused but finally admitted, "He doesn't take it that well at all. He's not crazy about it. He loves it when I get a job, it's very exciting for both of us. But he'd truly prefer that I never do a love scene again!"

Okay, so Fisher reprised her self-described "manipu-

BODY OF INFLUENCE II: "It's hard shooting these kind of scenes, but you have to overcome your reticence and shyness. I don't want to do bad love scenes."



lative bad girl" in **BODY OF INFLUENCE 2**. Recently cast in a sci-fi film titled **THE OUTSIDER**, she made the nano-100-radical transition to "a somewhat manipulative bad girl. It's a WEST-WORLD-type movie. It takes place in a couple of different time frames. People from the 1940s are going to visit the future. My character, and others in the film, are dressed in 40s clothing, but we're actually going to a place in the future. It's kind of a time travel movie. There are robot people running around with laser guns.

"You go into this modular-type place, and you get to decide which world you want to go into. One example: among the locales is a Chinese opium den, complete with sexual twist to it, which my character decides to occupy. So, I'm getting tied up and tickled with feathers. I'm dressed in bra and panties and garter belt and stockings."

I pointed out to Fisher that she always ends up in her underwear. "It's so true! In a Castle Rock film called **LITTLE BIG LEAGUE**, I am the only sexy character in it! I played 'Richards,' a sexy night-nurse from New Jersey."

And baa Fisher determined why she winds up in scene-stealing but decorative roles? "I don't know!" she sarcastically answered. "I don't understand it at all! Seriously, I guess it's kind of a weird thing to talk about oneself in this manner, but I always get the sexy roles and I guess people perceive me as that kind of person. I know I have a lot of sexual energy. I guess I put that out there and, as a result, that's what I get cast in!"

Naturally, Fisher has performed scenes sans underwear, may one assume that she has no qualms in regard to nudity? "It depends on the script and how much I trust the director, I did my first love scene in **INTIMATE OBSESSION**, and I had nudity in that *Full frontal* nudity. That's something that I don't really



BODY OF INFLUENCE II: The most successful girl was my former model come to the set and I was like, "What's he gonna think about this?" I'm also clad in bra & panties for **THE OUTSIDER**, a sci-fi thriller. I'm tied-up and tickled with feathers."

care to do. I was very pleased with **BODY OF INFLUENCE 2**. I liked the way I looked, the content of the scenes and I really didn't have a problem with it. It's hard shooting those kinds of scenes. You have to overcome your reticence and shyness. I'm shy about getting naked in front of 18 people. I don't like a camera up my butt. Though the sets are usually closed, there's still at least 10 crew people in attendance. The only thing I don't like about doing that kind of scene is when it looks anti-erotic. If it doesn't look good and look sexy, and it doesn't turn the audience on, I don't want to do it. I definitely don't want to do 'bad' love scenes!"

Earlier this year, Fisher switched mediums via her stretch as a game show sidekick. But isn't this turn as a surrogate Vanna White regressing to the 'eye candy' thing? "Actually, I'm not even sure I'm gonna take it. But it's a two-day per week job, it's a lot of money, it's for the Fox network, and it's untitled at this point. It's kind of a form of gambling,



so their lawyers are checking into it right now. I would be on the show with another girl; there'd be two female hosts. Contestants would be playing a form of blackjack. And the audience can call in and place a bet on who they think will win. The gambling laws may prohibit the whole thing from ever getting to the air."

Finally, I invited Jodie Fisher to forecast life—specifically, her own life—in the year 2007 A.D. "I would love to have my own sitcom. This may surprise people

who are familiar with my body of work, but why not a sexy sitcom? Fran Drescher has paved the way with **THE NANNY**. She's obviously very sexy and very funny. I love doing wacky characters." In the meantime, however, Ma. Fisher has got her priorities worked out: "I'm totally in love with my husband, so that helps a lot. It's essential.

He knows that there's a little bit of my characters in me. It's not all acting, he's figured that out by now. That keeps him in his place."

SWITCHBLADE

JOANNE NAIL, WHO DECLINED TO BE A CHARLIE'S ANGEL

By PETER CASTRO

Award-winning director Quentin Tarantino has launched Rolling Thunder Pictures, a specialty label dedicated to rejuvenating neglected B-titles and exploitation films, the company is also negotiating the acquisition of genre classics that inspired Tarantino's own work. No less than one quarter of the profits will be invested in film preservation.

Rolling Thunder's latest pick-up, *SWITCHBLADE SISTERS* (1975), is a mint restoration struck from the original negative which was recovered by Jack Hill, the film's director, from a dusty Hollywood trailer. The prolific Hill, a protégé of exploitation guru Roger Corman, often helmed vehicles tailored for exploitation: diva, Pam Grier (in *2*), critics concur *SWITCHBLADE SISTERS* is, arguably, Hill's best movie. The cast included Joanne Nail, a Broadway/Broadway veteran who's only on-screen visibility had been limited to commercials. "This was my very first film," Nail recalls. "My agents at ICM thought I'd better learn how to do film. The best way was by taking the part in this low budget movie. So I read the Maggie part, and got it! I was really thrilled because there was a lot of other women up for it."

Prior to Hill's movie, Nail had an opportunity to unite with another all-female coterie. "I was offered a starring role as one of CHARLIE'S ANGELS, but the offer came as the series was winding down. I didn't want to be a part of old news.

"Lots of exploitation films are one-dimensional—there's violence but they don't have the complexities of *SWITCHBLADE SISTERS*. Our film was about women becoming empowered."



Jack Hill's *SWITCHBLADE SISTERS*: Pam Grier (front center), Joanne Nail (right), and Asher Ross (far right). The film initially debuted as *THE JEZEBELS*.

"Furthermore, I was tired of doing girlfriend and sexpot roles. When I did *SWITCHBLADE SISTERS*, it was an empowering role. I had always wanted to do a strong role, to portray a woman of strength and not to be typecast as a sex-kitten." Nail feels vindicated by her rejection of *CHARLIE'S ANGELS*. "I suppose you can turn down roles, though it was not very advantageous for you, in the business, at that point in time. But, in the long run, I'm glad I didn't. I didn't want to go backwards as a woman, I really wanted to go forward."

Noting profitable margins rendered by the likes of *DEAD PRESIDENTS* and *ORIGINAL GANGSTAS*, both produced on nominal budgets,

I asked Nail to comment on a prospective trend. "I think there is a revival of exploitation films going on," she replies. "However, there isn't a revival of camp exploitation films and *SWITCHBLADE SISTERS* falls under this category. A lot of exploitation films are one-dimensional, there's violence but they don't have the complexities that this film has." And, contrary to reprimands that brand the film as sexist, Nail insists "It's about women becoming empowered. I think people were upset at the rape scene but, if you look at it closely, she was not enjoying it. She was overcome by this person, resisted and fought the rape. Up until recently, people were afraid to bring up charges against the perpetrators and in this film, she falls

into this category."

Nail approved the Maggie role because "that character had integrity, something that many other exploitation characters lack. The role had more strength than a lot of female roles out there today. There were a lot of transitions in her character which I really appreciated. In the midst of a violent film there were a lot of touching and sensitive moments. There was also competition between the two main characters, and I really enjoyed it."

"I really enjoyed the part's camp exploitation humor, as well as the movie itself. I had never had so much fun in my life doing a piece because I learned how to shoot a gun. It was like playing cowboys and Indians—and it was safe!"

The low-budget shoot was wrapped in 18 days. The cast was tutored by Bob Minor, former President of the stuntman's Association. "I didn't expect to do any of my stunts in *SWITCHBLADE SISTERS*, but Bob taught us the moves and we decided to do the stunts ourselves! The doubles were only used in one scene, the silhouette knife fight. A little odd, but we enjoyed it."

"It was more challenging to find all those subtleties. My character was an innocent bystander pushed into a web of conspiracy. One of the most difficult things about my role was finding Maggie's vulnerability and integrity in the film's poignant moments. You can play a character of strength one note, but as an actress of substance you have to find the other elements that made Maggie a great character. In

DE SISTER

BACK VIA QUENTIN TARANTINO'S REVIVAL OF HER CULT PIC.

the midst of the film's violence, it was difficult to find those elements but they were there. They were between the lines."

Nail also notes that SWITCHBLADE SISTERS is revisionist Orville: "The Patch character was Ingo-like, generating jealousy, murder and betrayal. She fed Lee all these lies about my character wanting to take over the gang and wanting her boyfriend. This is what made Patch interesting and what influenced Quentin Tarantino to use some of those same elements in PULP FICTION."

One year later, Nail was cast in THE GUMBALL RALLY, an expensive, mainstream prototype for the inferior CANNONBALL RUN movies. Supported by then-fledgling character actors—Gary Busey, Susan Flannery and the late Raul Julia—Nail volunteered to do the "racer" scenes: "Coming out of a garage, next to the United Nations building, the stunt double crashed the Porsche into a tree. They spent the whole day repairing the car, and as a result, the stunt double got fired! So I drove the Porsche from that point on. I went to a racetrack with Raul and learned how to drive a race car in one afternoon."

Her subsequent project, an Italian import called THE VISITOR (1980), was an abstract imitation of occult thrillers spawned by THE OMEN. It all had something to do with a Satanist impregnating his wife, their demonic offspring, aliens and birds (don't ask). The eclectic



Nail as one of the SWITCHBLADE SISTERS. "My character, Maggie, had an integrity which many exploitation roles lack. There were lots of limitations in her character."

cost, helmed by Giulio Paradisi and Michael J. Paradise, included Mel Ferrer, Glenn Ford, Lance Henriksen and Shelley Winters in addition to directors-moonlighting-as-actors John Huston ("who represents another planet's good force") and Sam Peckinpah. Huston and Winters were previously alited for TENTACLES, an Italian JAWS rip-off.

"I really enjoyed the fact that Shelley Winters played my maid," grins Nail. "We are both lifetime members of the Actor's Studio so, acting-wise, I felt I was in good company. My character, Barbara Collins, represents all the women on this planet. Naturally, they want to replicate all her qualities. But Barbara falls into the wrong hands. My character notices that something is very wrong with her daughter and tries to avoid marriage to the evil Raymond, played by Lance Henriksen who—16

ming for my life, and it turned out that this was a friendly werewolf so we kind of hit it off. FULL MOON HIGH was a very funny little piece which I still use to shewense my comedy."

More recently, Nail wrapped a movie titled H. T. 'S SONG. She plays "Sally, a waitress with a heart of gold," who serves as both cupid and therapist to the patrons of her diner. Later this year, the film will be shown at several independent film festivals.

Offered her choice of roles, which specific character would Nail really prefer to play? "Hmmm..." grins the former Switchblade Sister, "—actually, I'd like to be in a situation comedy." □

Nail, '87, from switchblade to sitcom





Ahnna Rasch

**SWEDEN'S CINDY CRAWFORD
HITS MANHATTAN FOR
"BOND GIRLESQUE" ROLE.**

BY BRUCE G. HALLENBECK

She may not be a household name in America—not yet—but in her native Sweden, Ahnna Rasch is a supermodel whose celebrity and clout is calibrated with the likes of Cindy Crawford. She could soak in rewards in Europe by strutting her stuff in magazines like *Café*. Rasch, however, has pitched camp in Manhattan. Her goal: conquer the U.S.

Sweden's software commerce—**SWEDISH MISTRESS, SWEDISH WIFE EXCHANGE, SWEDISH FANNY HILL**—dried up with the advent of VCR, a film metropolis, it's not. Rasch admits her supermodel acclaim afforded her at least something "decorative" in America's expansion of cable and film. Upon her arrival in New York, she landed "trivial gigs"—stuff like a subway passenger in **DIE HARD WITH A VENGEANCE**. But, she's finally been cast in a plum role, a *femme fatale* named Tanya.



"This is my decorative externalization of outer space, the cosmos—the unknown. Regarding sci-fi films, I like 2001: A SPACE ODYSSEY. It's about the purity of spirit and the conceptualization of rebirth."

AHNA RASCH

“My resemblance to Lena Olin launched my modeling career—and the SCARLETT (O’Hara) audition.”

“I did a couple of movies in Sweden when I was 14 or 15,” she says in her softly accented voice. “I played a German kid in a war movie—I speak German because in real life, I’m half-German—and I did a few things on Swedish television. That generated my interest in the business. More and more, I did theater.”

“I moved here in 1988. When I’d go back home, I started doing small modeling assignments in the south of Sweden for various magazines. Every time I went back, my modeling career got bigger and bigger.”

The average American may not be familiar with Swedish magazines like *Cafe* or *Sondag* but Europeans acknowledge the publications as equivalents of *Elle*, *Cosmopolitan* or, for that

R: “Sensuality is a fact of life, but I’m intolerant of bimbo roles. I’m a woman in charge.” B: “I love my character in *CAFE*.” E: she governs her destiny.”



matter, *Playboy*. "I did sports and underwear modeling for some of the big newspapers," Rasch continues, "and I did some topless modeling as well." *Cafe* prefaced her pictorial—*AKASA spelar roll i New York*, which revealed more tan than bikini—by noting that I look a lot like my fellow countrywoman Lena Olin, who played a femme fatale in *ROMEO IS BLEEDING*. It led to my appearing on many magazine covers. Among other things, I was considered for the role of Scarlett O'Hara as a result of all this coverage."

A Swedish Scarlett? "They had a worldwide search for a new Scarlett O'Hara for the NBC miniseries, *SCARLETT*. Every European country was searched, and then they had a contest in Atlanta. This was in '92. There were like 2,000 women, and I made it as a finalist. Of course, Joanne Whalley got the part."

So how did this globetrotter end up in New York? "By accident. I was going to go to Berlin and study theater. I had to come over here to see this friend—and I was very negative about coming here. I had to interrupt my studies, and I thought, 'Okay, I'll just go there, go back and go to Berlin.' But when I flew over here, I fell in love with the place. You know, when you have no expectations, it's easy to have a turnaround. New York touched something in me. I was supposed to have gone home after two weeks and here I am seven and a half years later."

Seated on a Manhattan set, she's flipping through a script titled *CAFE E*. "The character I play is straight out of James Bond," Rasch enthuses. "In the film, it's actually a fantasy character. The whole movie takes place in this bistro called Cafe E, where there are always interesting people coming and going. There's a writer who comes to the cafe who fantasizes about everyone. She sees me and imagines that I'm this exotic spy."

Directed by first-timer Gary Dellfiner, *CAFE E* is reportedly making Unipix, the parent company, very happy. "They're very pleased with what they've seen. In the movie, I wear this fabulous, elegant red dress, silky, with an open back and a low neckline. Very 1940's. The fantasy sequence that I'm in is set in a nebulous time, but it looks like right after the second World War. It has that look."

Rasch relishes *femme fatale* roles but, "I really just want to do more movies. *Arrest* spy movie would be fun. I love the James Bond-type stuff. But really, where my interest lies is in period movies. Something with meaning. I love movies that take you back in time—like, say, *UNBEARABLE*



Rasch on her fiery role in *CAFE E*: "It was a big challenge for me, but I wound up loving this woman—she's very independent, furthermore, the director offered me the opportunity to explore this character."



LIGHTNESS OF BEING: I wouldn't say that Lena Olin, the star of that movie, is my role model. But I really like her work. I never want to be put into a niche. I've done a lot of comedy, and I love it. I don't want to be classified; I'm a stage-trained actress. I'd love to do an action movie, too. Basically I love acting—period!"

Currently rehearsing a New York play, Rasch describes her role as "a public defender. It's kind of like *A TIME TO KILL*. I like to give audiences what they don't expect. Not that I don't want

to do sexy roles, but it's interesting to do roles that require a lot of intelligence, too."

She's come a long way, both geographically and professionally, from her guest appearance on TV's *ENTYFOUR HOURS*—the Swedish version of *THREE'S COMPANY*—to off-Broadway and film.

Footnote: Prior to concluding this profile, I called Rasch for a summation but—too late—she moved to Los Angeles. Five casting calls, no exploitation. □

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CYNTHIA GEARY

continued from page 4
pretty easy. I'd done a Texas accent before in a movie I did with Luke Perry called **EIGHT SECONDS**."

Geary gauges the sci-fi framework of **TIME EXPIRED** as "totally superfun." I liked my heroine's interaction with Richard Grieco's character. I just liked the fact that she's very independent, stands on her own two feet—and has all of the script's funny lines! [*Broad laugh*] I'm the one who has all the good comeback lines! You gotta love that!"

But, sorry folks, Geary hardly savors science fiction. She "can't explain the time travel" scenario that drives **TIME EXPIRED**. "I had to ask the director five times, 'Okay, explain to me exactly what's happening here! Where's this character from and explain to me what time travel is! I like the characters and story, the A-team element. I think that David [Bourla, the director-writer] actually really understands it and was able to explain it to me, and I think the script makes it pretty clear as far as what's happening. This is David's first piece, he's going to be a great director!"

Twice Emmy-nominated for her **NORTHERN EXPOSURE** role, Geary's histrionic aptitude is undisputed. But the operative word is unpretentious, genuinely fraternal between takes of her movie, she rejoins the "schoolyard crush" within you. "If you're going to be working," Cynthia

Geary says with a parting smile, "—you might as well be having fun." □

KIMMANUELLE BEART

continued from page 10
MISSION, IMPOSSIBLE

When she was 15 years old, Beart decided to take a chance on her dream and travelled to Canada for dramatic training. "I went to Montreal for 15 days, and stayed three years," she recalls. As for her now blossoming stardom, vishvity, Beart still feels the same indifference about Timeslots. Wrapping her press junket, Beart roared Hollywood schmoosing and returned to France in pursuit of stage work. "I'm not interested in an American movie career," she admits. "If it's interesting, yes—I'd do an American movie again, but it would have to be something great, with the chance to work with someone like Brian De Palma again." □

KRISTEN CLOKE

continued from page 10
Shane's not someone who would get upset that a guy made a pass at her. It's happened before. I'm sure. She just kind of laughs. If you're tough enough, I don't think you cry and break down. And if you've cried enough, you don't cry when you tell a story like that. And Shane's tough."

Despite the outer space backdrop of **SPACE ABOVE AND BEYOND**, Cloke never viewed the show or her role in it as science fiction. "I always saw it more as a war show. It's

not in the interest of my character to believe it's sci-fi. It was more real for me if I believed in it as a war show—no matter who the guys were that I was fighting. It's not Roman, but for Shane it had to be that real. Whoever they are, they're the enemy, and if I started thinking of them as anything but real, I'm afraid that people would have been able to see that."

SPACE ABOVE AND BEYOND was cancelled after its first season, but Cloke's star continues to rise. She recently appeared in an episode of **THE X-FILES** and genre fans, pulled by *Sci Fi Universe* magazine, voted her for a *Readers' Choice Award*. The category: *Best Actress in a Science Fiction Series* (1996). □

SHEERI RAPPAPORT LITTLE WITCH

continued from page 29
think that's the best way for me to put it. She's so buried in her characters, and so eclectic. She is 'anybody'...that's what I want to be—anybody."

So who's the real Sheeri Rappaport? "You mean on a good day?" she shrugs. "I can be very fun-loving. I want people to be happy, even under stressful situations, so they don't completely crumble on top of each other. We had to shoot **LITTLE WITCHES** in three weeks, so there was a lot of tension. So you just try to keep a smile on your face. And if you feel like you're gonna break down, that's why they have breaks."

As we wrapped up our discussion, Rappaport compared

the film industry with the restaurant business; her familiarity with it prompted me to ask if she had talked some experience as a waitress. "I'm waitressing now!" she candidly replies. "It's what I do when I'm not shooting anything. I can't stop surviving."

But, by the time this profile crosses my editor's desk, it's likely Rappaport will be turning in her apron. A couple of weeks after we exchanged goodbyes, she was paged by her agent, Rappaport learned she was cast as the daughter of Mary McDonnell (**DANCES WITH WOLVES**), in a Lifetime movie titled **TWO SMALL VOICES**. "If it's a good script, I'd think about doing it," smiles Sheeri Rappaport. □

"If I'm handed a bad script, and I have the power to correct it, then I'd also think about doing it. Every story needs a chance." □

DIRECTING LITTLE WITCHES

continued from page 26
moment. In a way, you can't control that. If you're the director, you don't have final cut on those things. You can't control whether some of those things are gonna wind up in the final piece. But you can aim to give it a level of reality."

These are the principles that govern the work of great actors—being real, disturbing the viewer so they'll relate to what they're watching. It's a powerful and emotional process that is often weakened by the demands of exploitation. Jane's apparent

CAM-OUFLAGED

I'm writing this in response to Bill George's FF editorial (54). He made reference to movies shot on video as "camcorder projects." This was not only insulting to the video genre but also hypocritical on his part. As owner of a video production company, I was offended by his statement. By referring to the video market as "camcorder projects" he has cut the small production companies to the core. He made it sound as if we charge up our batteries, walk into backyards and start filming. Nothing could be further from the truth. I personally spend many hours on the phone setting up locations for my casts and crews to shoot at. Many of these movies have better scripts and talent than films shot on 16mm and 35mm.

The actors that spend their time and effort in these productions are quickly becoming recognizable talents. Actresses like Mandy Leigh and the girls that work on my productions are working conventions, making large amounts of money. Which brings me to my next point. (Bill George) obviously doesn't even check the background of his FF staffers; your magazine's "golden girl," Jennifer Huse, has appeared in a few movies and they have all been shot directly on video including *GAME OF PLEASURE*.

I've been a reader of *Female Fatales* since the very first issue. I've found your reports on A- & B-movie actresses to be very open-minded and informative. But when one man takes it upon himself to insult a whole industry, the magazine ceases to be better.

Ron Ellis
Firesang Productions
Elizabethton, TN

[I'm respectful of an artist's choice of communication, regardless of an apologetic or destitute budget. I've seen a couple of features, shot-on-video, which were indicative of an inexperienced filmmaker who economizes on production but not talent. Unfortunately, a great



Stacy Linda, star of *GAME OF PLEASURE*, a camcorder production that will feature in a future issue, and with no apologies.

deal of shot-on-video product is entirely destitute of imagination, and often a cheap contrivance for starlets to strip and bleed; the filmmaking process is routinely abridged to charging up the cam batteries, walking into the backyard, pointing and clicking. S.G.]

WHAT HAPPENED TO ANDREA RAU?

I don't think you've ever done an article on Andrea Rau. Who is she? Her only claim to fame in this country is the cult vampire film, *DAUGHTERS OF DARKNESS* (1971), which also cast Delphine Seyrig (as Elizabeth Bathory), John Karlan, and Daniella Cusani. Seyrig was the ostensible "star" of the film, but Andrea stole the show as the societal bob-haired brunette since Louise Brooks.

Ms. Rau also appeared in the 1973 debacle *BEYOND EROTICA* opposite David Hemmings, a real turkey that's usually misdated as a 1979 feature. But it's worth seeing for a few more glimpses of Andrea.

To my knowledge, these two are the only Andrea Rau films on video, a situation that needs to be remedied. Accordingly to the Internet Movie Data-

base, Rau also appeared in about a dozen German films during the late '60s and early '70s, then a couple more between 1976 and 1978. Then nothing.

Please do the world a favor by printing a feature on this fabulous German bombshell (born in Stuttgart in 1947). I'm sure she'll win some new admirers.

Paul Keeler
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WEBSITES

Ginger Lynn Allen
<http://www.gingerynn.com>

Linda Blair

<http://members.aol.com/ul-trandy04duglas/blair.htm>

Lisa Cornshaw

<http://www.lustingaffa.com>

GAME OF PLEASURE

<http://members.aol.com/SCPic-tures>

Becky LeBess/Soft Bodies

<http://www.softbodies.com>

SARRINA LLOYD

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ere—before the season to really talk about Wade, because I felt that she was the least developed character. It was very important to me that she be strong. We had some really great conversations about who she is, and the writing has reflected it."

"I think they've really got a grasp now. Arturo comes from such a right-wing, male chauvinist point of view. I really felt that it was wrong to have a balance off of that. Wade is the real liberal, left-wing person of the group. Arturo says black; she says white. She has a strong moral value; she's the one that's a little bit of an activist. And a humanitarian, I really think of her as a humanitarian."

Lloyd decrees the corroding romance between Quinn and Wade as another step in the right direction: "I think it was really binding us from knowing who Wade was. I think it was very important to break her away from that relationship and develop her as a character." But she doesn't think the relationship is dead forever.

"In the episode we're doing right now, I guess there's a little something underlying the two of them. It's something that's been kind of under the rug for a little while. The writers keep us surprised." □

HONEY GREGORY

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conflict or anybody else, even though she's not. She plays so innocent and so shocked at some of the things Joe Bad does and says. As far as myself, I guess that's that little punch you can escape to, once in awhile, when you don't want to change the flat, you know? Or when you're in a parking lot trying to get your car started. The shorter your shorts and the lower-cut your blouse is, the more guys you'll have that want to help you out. The dumber you play, the better."

"I guess it's that little piece of me there, that helpless little blonde who can get away with whatever she wants to, because she giggles." □

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